

Volt, Leonard - Misc

Depot, Elm

Sculpture - V



Statues of Abraham Lincoln

Leonard Wells Volk
Miscellaneous materials


Excerpts from newspapers and other
sources

From the files of the
Lincoln Financial Foundation Collection



Leonard W. Volk: Sculptor

Born in Wellstown, N. Y., Nov. 7, 1828. Enjoyed little schooling, but learned marble-cutter's trade under his father. Worked as a marble-cutter in the East, and in St. Louis, Galena, and Rock Island. When he showed promise as an artist, Stephen A. Douglas financed study in Italy. Settling in Chicago in 1857, he won fame with busts of Douglas and Lincoln. Has endured many hardships and disappointments, but a bright future is predicted.



Digitized by the Internet Archive
in 2012 with funding from
State of Indiana through the Indiana State Library

<http://archive.org/details/statuesofavline>

V-4 (2)



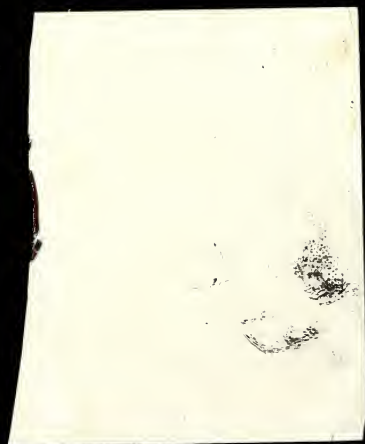
3 11/16"

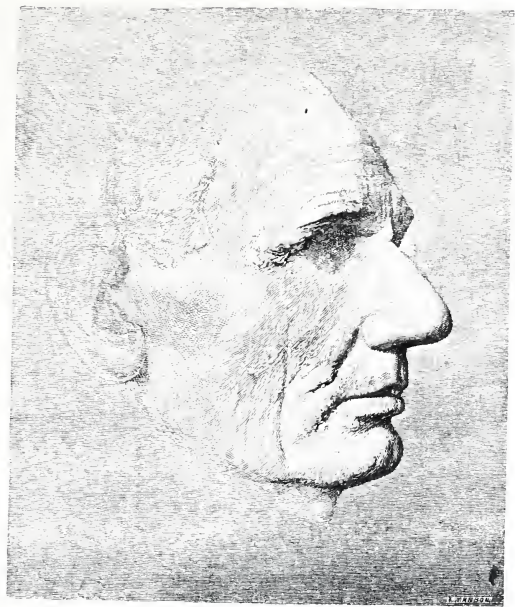
BROUZE - BY JULES BERTHEM from Volk's Neely V-48

FIGURE 5 97%

PLEASE CREDIT:
The Lincoln Museum,
Fort Wayne, Indiana,
a part of Lincoln National Corporation.
Identification No. _____







#3



APR . 57 .

original in 1962

from VF drawer on VOLK

A SCULPTOR TAKES JUSTICE INTO HIS OWN HANDS

"A few days since, our well esteemed young artist, Leo. W. Volk, Esq', was crossing a public thoroughfare; he was confronted by an image man, who bore upon his shoulders and offered for sale a bust of the President of these United States. A single glance told Volk that the bit of sculpture was a melancholy travestie of one of his own bantlings. There was the same face, head and neck whose faithful outline has made Volk's 'Lincoln' a national and historical piece, pieced on the shoulders and chest of--Henry Clay; a bit of dishonest journey work achieved to avoid infringement on Mr. Volk's well-earned patent. This was a little too much to bear. The artist inquired of the vender, with an air of interest, where these busts were made, and the scion of sunny Italy lost no time in telling him. Down went Volk into a little basement shop as directed, and there, sure enough, found two more illustrious importations from the land of the olive and the vine, hard at work President-making. Quoth Volk, 'are you aware you are using my property without my leave?' The noble Romans found it convenient not to understand English, but Volk had 'em there, thanks to his residence abroad. After a parley, the operators in plaster of Paris succumbed, and promised to desist and break their molds.

'Let me see you do it right off,' said Volk, in Romanese.

'Wait for a day or two,' rejoined the emigrants, in Italian.

Mr. Volk knew 'white man mightyuncertain,' and had no reason to doubt but that to-morrow might see the mold and bust for operations in a new field. He determined on a decided stroke of policy, and took up a huge mallet.

'When you break this mold and these busts I advise you to do it so(Whack), and so(whack), and so(whack), and so(whack).'

The plaster flew; the mold was a shapeless mass; the row of busts were sadly short of noses, chins, heads; sublime ruin reigned when Volk laid down the mallet. The gentlemen from the region of the Tiber pulled foot for a magistrate, and represented their grievances as viewed from their standpost. The presence of Mr. Volk was duly commanded, and then and there, in court, a hearing was had before a jury, who found a verdict against Volk for six and a quarter cents--that being deemed, probably, a fair reward for the use of the mallet, with which Mr. Volk committed trespass, in using it without leave."

Taken from the "Boston Morning Journal" for July 4, 1861 as copied from the "Crayon".



Busts of Mr. Lincoln.

To the Editor of The N. Y. Tribune.

SIR: I notice in your issue of this date an article regarding Mr. T. D. Jones' bust of our lamented President, in which it is stated that Mr. Lincoln never sat for any other bust than that made by Mr. Jones. I feel it my duty to correct this statement immediately.

I am the owner of a bust of Mr. Lincoln, presented me in Chicago by the artist Volk, for which the late President sat within a few days after his nomination in 1860.

In this connection it may not be improper to mention an incident that took place at Mr. Lincoln's residence in Springfield at the time mentioned. Mr. Volk desired to make a cast of the President's hand, and in making the preparations Mr. Lincoln went into his back yard, took an old broom-stick, whittled off the end, and grasped it in his hand for the cast. I have a copy of this cast (a few of which the artist made for his friends,) which I will exhibit to you with pleasure, if you wish it. The marks of Mr. Lincoln's knife are plainly to be seen on the cast of the stick, and the hand is represented with perfect fidelity in its large muscular proportions.

Very respectfully,

WILLIAM WIRT SIKES.

New York, April 19, 1865.

Mrs.
Frances W.
Holbrook

NEW HAVEN FOLKS'

WHEN LOCAL VISIT WAS MADE

Speech Was Repetition of
Cooper Union's.

WEST HAVEN LADY FRIEND OF FAMILY

Has Letters and Cast of
Famous Bust.

Probably no person now living in Connecticut had a chance to know Abraham Lincoln, as just a plain American citizen, better than Mrs. Frances W. Holbrook of 202 Campbell avenue, West Haven. Mrs. Holbrook was formerly Miss Kate Miner, daughter of the Rev. N. W. Miner, D.D., pastor of the Baptist church at Springfield, Ill., where Mr. Lincoln lived before his election to the presidency. Mr. Lincoln was a frequent attendant at Dr. Miner's church and Mr. and Mrs. Lincoln and Dr. and Mrs. Miner were on terms of the most intimate personal friendship, both before Mr. Lincoln went to the White House and during his occupancy of the executive mansion at Washington. The Lincoln home in Springfield was almost directly opposite that of Dr. Miner, and all the members of the two families were closely associated. Mrs. Holbrook was too young to recollect much of the great emancipator, except as told her by her parents. She undoubtedly was one of the children that romped at the knees of the great man. Her last distinct memory of him was when she looked upon his face as her father held her in his arms at the side of the casket in which lay the body of the nation's martyr.

Therefore, it is with an admiration and veneration for America's great president, Abraham Lincoln, made closer and more personal than mere patriotism, that Mrs. Holbrook treasures among the possessions of her family a number of personal mementoes and letters of President Lincoln and Mrs. Lincoln, which she esteems priceless and unpurchasable.

One of the most prized of Mrs. Holbrook's mementoes of Lincoln is a life sized bust. It was made in 1860 by L. W. Volk, the noted sculptor and is regarded as the only true likeness of him. After making the bust, Mr. Volk presented it to Lincoln and up to the time he left Springfield Mr. Lincoln regarded it as one of his most treasured possessions. Just before leaving his home for Washington, he called Dr. Miner over to his house and

gave him the cast for remembrance, saying that it was the best likeness he had. The fact that it is an excellent likeness is emphasized in a letter by A. Hessler, a photographer of Chicago, who took nearly all the Lincoln photographs of Lincoln. In his letter, Mr. Hessler tells of the various pictures of Lincoln taken by him and tells that it was not until after Lincoln's first sitting that he recognized the rare power and goodness in the profile. Mr. Hessler adds in his letter, "After he (Lincoln) reached Washington he was persuaded to hide his strong and good, honest features by wearing his beard, thinking no doubt, by hiding the rugged, noble features to enhance his beauty, but his real beauty was lost to sight and the strong features were gone. From a photograph with his beard on, an engraving was made, so smoothed and idealized that the real man is lost. Mr. Volk, the sculptor, has the only true likeness of him in clay that has been made and if ever Mr. Lincoln is perpetuated in marble by true merit his will be the likeness chosen."

Mrs. Holbrook has been offered sums of money, in some cases reaching up into the thousands, for the cast, but in every instance she has refused.

Among the most precious of Mrs. Holbrook's Lincoln possessions are a number of anecdotes of Mr. and Mrs. Lincoln, related to her by her parents and therefore, of unquestioned authenticity. None of these does she prize more highly than two which emphatically disprove the intimation made in some quarters that Lincoln was an infidel. One of these anecdotes as related by Mrs. Holbrook to a Union reporter who called to see her recently, was as follows:

Just after Mr. Lincoln's funeral in Springfield, Mrs. Lincoln sent for her friends, Dr. and Mrs. Miner, asking them to call upon her at the hotel in which she was staying. She spoke of the intimation made that she was in a measure responsible for her husband's death, because of her fondness for the theater and her insisting that he should attend the playhouse on the night of his tragic end. On the morning of that eventful day, Mrs. Lincoln said she arose with a severe headache. It was just at the close of the war during which time Mr. and Mrs. Lincoln had been together but little, owing to the many duties of the president. However, on this morning Mr. Lincoln told his wife that they would set that day apart for themselves. He said they would ride in the morning and in the afternoon. In order to carry out this plan, President Lincoln had to put off a delegation that called upon him to congratulate him on the termination of the war. Mr. and Mrs. Lincoln were returning from their afternoon drive, Mr. Lincoln suggested that they attend the theater in the evening. Mrs. Lincoln complained of her headache and expressed a desire not to go, but when her husband insisted, she finally consented. As they entered the theater boxoffice Mrs. Lincoln said she noticed that it was draped with an

Springfield, - Funeral

American flag. Accompanying them were Major Rathbun and Miss Harris, who were affianced. After the performance had progressed for some time, Mrs. Lincoln called her husband's attention to their guests. "Well Mary," said the president, "you and I did not want anybody to pay any attention to use when we were engaged." The president then talked with Mrs. Lincoln of their plans after the expiration of his term of office, and in conjunction with this he said, "We will travel through the Holy Land. Next to seeing the New Jerusalem, it is my desire to see the Old Jerusalem." He had no sooner uttered the last word when the fatal shot was fired. Booth, the assassin, according to Mrs. Lincoln, in making his jump from the box to the stage, supported himself by grasping her shoulder, his grasp being so rough and strong as to break the clasp of her opera cape. In jumping, Mrs. Lincoln noticed, Booth caught his spur in the flag and as a result landed in such a way as to break one of his legs.

Another anecdote disproving the infidelity of the charge, for the truth of which Mrs. Holbrook can vouch with equally good authority, relates to a visit her father paid to Lincoln in the White House. The president wished to show his friendship for the clergyman and offered him a position which would have paid him considerably more than his pastorate. Dr. Miner declined the office, saying that he thought he had a higher calling. Lincoln at once agreed with him and when Dr. Miner told him that he must remember that the prayers of the American people were with him in the great work that he was doing, Mr. Lincoln, in a manner well calculated to pelle the charge that he was an infidel, replied that he felt it was the prayers of the people that were sustaining him in the nation's critical hour.

While on this same visit, Dr. Miner wrote a letter to his daughter, Mrs. Holbrook. Strange as it may seem, Dr. Miner prophesied in this letter that Lincoln would die during his term of office. The letter is dated Washington, D. C., April 13, 1862, but despite its age, Mrs. Holbrook still retains the original copy which is in almost as good shape as the day on which it was sent. After describing different places in the capitol and his dinner with the Lincolns, Dr. Miner goes on to say, "I asked Mr. Lincoln how he liked his office." Said he, "Mr. Miner, I sometimes contrast my present position with what it was when I lived in Springfield, and I sometimes think, shall I not some time wake up to find it all a dream? It seems more like a dream, than a reality. This being nominated for the presidency and being elected is all very fine, but to be the president and incur the burdens and meet the responsibilities of the office is more than I can bear and have enjoyment." He is not as happy as he was when he lived in his more humble dwelling at Springfield. He longs for retirement and rest, but he cannot have it and I am afraid that the office will kill him before his term expires.

Another letter which Mrs. Holbrook

has preserved and which was shown to the reporter, was written and signed by Mrs. Lincoln, and was in the form of an introduction for Dr. Miner. It follows:

New York, Dec. 15, 1881.

Permit me to introduce the Rev. Dr. Miner to you, our clergyman for 15 years, our opposite neighbor and a friend very much beloved by my husband, Abraham Lincoln. I sign very respectfully yours,

MRS. ABRAHAM LINCOLN.

When the news of President Lincoln's death reached Springfield, it caused intense grief. Mrs. Holbrooke says she remembers that the same evening the news of his death was announced there was not a yard of black cloth to be had anywhere in the city. Every house from that of the richest merchant down to the poorest laborer, was covered with evidence of mourning. At the funeral services, Dr. Miner was one of the officiating clergymen. Each of the clergymen were given a badge which consisted of a picture of Mr. Lincoln and some black ribbon. Mrs. Holbrooke has the one worn by her father. Dr. Miner also took part in the exercises in connection with the unveiling of Lincoln's statue in Springfield.

Knowing him as closely as they did, the Miners naturally knew many interesting stories about Lincoln, some of which Mrs. Holbrooke still remembers. She tells of one instance where Lincoln won a man over to his side by novel means. It was while he had a law office in Springfield. Two men had a fight. One of them was a Scotchman who had always been an ardent worker for the Democratic cause. After the fight both men went to Lincoln to engage his services. They both arrived about the same time and after hearing their stories, Lincoln said: "I am going out now, but I will let you two men remain here to settle this little argument among yourselves."

He went out and locked the door after him. Three hours later he returned and let his two clients out. From that day on they were the warmest friends and at the next election the Scotchman voted for Lincoln for president.

While a lawyer on the circuit, Lincoln was noted for his humorous stories and sagacious ways before the court. One case in particular is told by Mrs. Holbrooke of how Lincoln represented a man who was being sued for alleged misrepresentation in a horse deal. The incident transpired just at the time when shirts buttoning up the front were going out of style, and those with starched bosoms buttoning up the back were becoming stylish. Lincoln's legal opponent in this case was a dapper young man, who followed the styles, and consequently had on an up-to-date shirt. However, having arisen late that morning, he had put his shirt on so hurriedly that he failed to notice that the back was to the front. During the progress of the trial the young man made a great impression on the jury with his knowledge of horseflesh. Before he finished his argument, the day being a warm one and the exertions of oratory adding to the warmth, he had removed his coat. Up to this time Lincoln thought that the case was lost, but he took the reversed shirt for his cue, and in his opening remarks to the jury he inquired how much confidence could place in a man's know-

horses who did not know enough to put his shirt on right. He won his case.

Mrs. Holbrooke is the authority for another anecdote and one that is but seldom heard. It is, that on the day that Mr. Lincoln was nominated for the presidency, he was playing ball with some Springfield boys on a vacant lot near his home. During the game the telegraph boys were continually running up to him with dispatches. He would open one, read it, then thrust it in his cap, and continue playing without a change in countenance. Finally he said, "Boys, I can't play ball any longer. I must go down to the corner and tell the lady there (Mrs. Lincoln) a little news. (Meaning his nomination.)"

It is doubtful, according to Mrs. Holbrooke if there was a sadder person after Mr. Lincoln's death than a certain woman in Springfield, about whom the following is told. She had one son who was among the first to enlist and go to war. While the war was in progress her husband was taken sick and she had no means of support. However, she did not wish to ask for her son's discharge, so by dint of hard work, she managed to make enough money to keep her husband and herself alive. Although the war ended, the term of enlistment of her son was not up, so he could not leave the army. She then applied to President Lincoln for his discharge from the army, giving him her reason for asking for his release. Lincoln immediately wrote out the discharge and sent it to her. It arrived at Springfield three days after Lincoln's death.

For a time Dr. Miner was pastor of the Clinton avenue Baptist church of Trenton, and at the present time Mrs. Holbrooke has a sister, Mrs. Harry A. Hill living there.

Only once during his career did Abraham Lincoln visit New Haven. There are but few New Haven citizens who can clearly recall that memorable occasion when the man who later became the nation's executive visited this city and before what was considered at that time a tremendously large sized audience made an eloquent address in Union hall. That was on April 6, 1860, nearly 49 years ago. Most of the New Haven citizens who attended that meeting have passed away but the few who are living, in spite of all the events of half a century, remember clearly the man and his personality, if not the words of his arguments.

At that time the politics of the state were all absorbing and the enthusiasm and excitement at the meetings and rallies had never been equalled. William A. Buckingham of Norwich was at that time running for governor on the Republican ticket. The national issue had also been forcibly brought to the notice of the people and the national campaign was just about starting. The nominations for president were made a few weeks later and Abraham Lincoln of Illinois was on a tour through the east.

The first mention that was made of the visit was on Monday morning, April 5, 1860, when the papers made the following announcement: "Grand Rally for Buckingham and the Union. The Hon. Abraham Lincoln of Illinois will address the Freemen of New Haven at Union hall on Tuesday evening, March 6, 1860. Push on the Column!" The papers on Tuesday morning announced his arrival in this

city and that there would be no dis-appointment about the rally. All were urged to be present.

During his short stay in this city Lincoln was the guest of J. F. Babcock. Union hall was crowded to the doors that night and hundreds were unable to get in. Lincoln was introduced by the Hon. W. W. Boardman and spoke for two hours. Some idea of the reception given him that night may be gained by a portion of a newspaper report that appeared the following day. It read: "Last night Union hall was crowded long before the hour

appointed for Mr. Lincoln's address. The hall was literally jammed. Every seat was taken; every aisle and foot of standing room were crowded by the throng, and even the platform was occupied, and was so crowded that it seemed impossible to find room for the officers of the club and the speakers. We have never seen a more intensely interested and excited audience in New Haven, and the feeling is such as is seldom seen anywhere, except in the last days of a presidential campaign.

"The speaker on his appearance at the door was greeted with the most prolonged and enthusiastic cheering of the waiting assembly.

"Perhaps the most striking and prominent impression that Mr. Lincoln made in his speaking was that of thorough honesty and of sincere, earnest belief in all that he said. He abounded in good humor and pleasant satire. He did not aim chiefly at fun. He strove rather to show by plain simple and cogent reasoning that his positions were impregnable and he carried his audience with him as he well deserved."

Such was the first impression of Abraham Lincoln received by those New Haveners who saw him for the first time and, for the majority, the last time.

Following his address Mr. Lincoln left for the railroad station. He was accompanied by a big crowd headed by a band. The following night he made another address in the Meriden Town hall.

With but very few exceptions every one of those persons who saw Lincoln here will say that at the first glance he appeared to be very homely. Six feet four inches tall, but stooping so that his height did not seem so great, awkward and ungainly, in ill-fitting clothes which hung loosely about his gaunt frame and a face, even in his younger days, seamed and furrowed, he was undeniably plain.

He realized this fact himself, and one of the innumerable Lincoln stories has reference to it. Shortly after his election a man went to see him at Washington. He was admitted to the room in which the president received his callers, and, after shaking hands with Lincoln, stood and looked at him two or three minutes without speaking. Finally he said:

"Mr. President, I told my friends that if I ever met a man homelier than I, I'd be willing to shoot myself and die happy. I'm ready to do it now."

To which Lincoln, who had returned the other's stare with interest, replied: "Don't do it my friend. If I am homelier than you it is my duty to humanity to die at once."

However it is generally conceded that although his face was serious and almost forbidding in repose, when he began to speak his countenance lightened and he became animated, his awkwardness dropped from him, and

the man was transformed until he looked almost handsome.

The first man in New Haven to know of the assassination of Lincoln was the chief of the Western Union telegraph office, a man named K. F. Fairchild, although not a relative of the present superintendent, Fred Fairchild. The day Lincoln was assassinated was Good Friday and there

were no issues of the newspapers printed, and consequently all the telegraph offices were closed. It was not until the following day that New Haven knew anything about the tragic death of the President. It was the morning after the assassination that Fairchild's quick ear detected a message going from one city to another containing a statement that the President had been killed, and on short inquiry he found the news to be true.

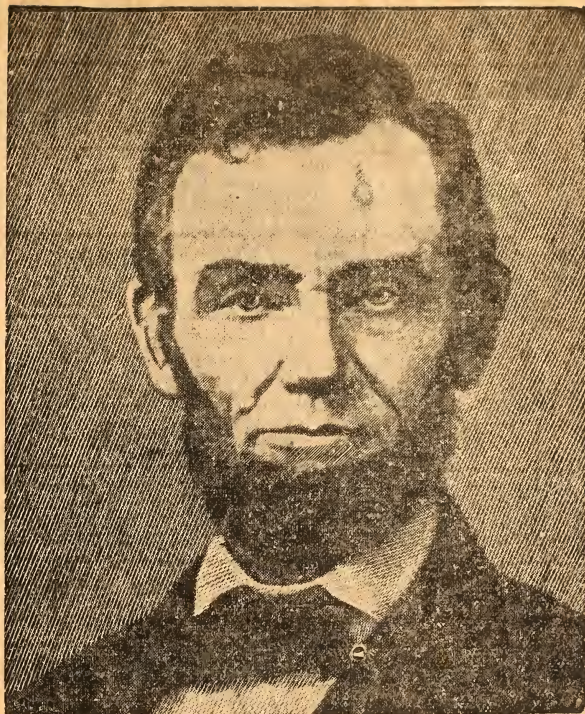
In explaining the peculiar situation, Fred Fairchild, the present superintendent, who, by the way, is one of the oldest telegraphers in Connecticut, having served in 1865, says:

"It was a holiday in Connecticut. In consequence there had been a light day in telegraph service, and, what is more, the morning newspapers of the day after in New Haven did not have their force on hand and went home early, as they did not publish an edition the next morning. We closed our New Haven office about 9 o'clock and went home for the night. Of course there were no telephones in those days.

"The next morning we came to work as usual, and a few minutes after we reached the office we heard somebody in New York talking with some country station telling about the assassination of the President. Of course we broke in and asked if the news we had heard was true. We were told the story and we soon spread the news."

Lincoln was assassinated at 10:10 o'clock in Ford's theater on Friday night, yet New Haven did not learn of the act until Saturday morning. Nowadays the Western Union Telegraph office is open all night in this city and the Postal Telegraph office until 1 o'clock in the morning.

In 1865 the Associated Press office, which furnished the two morning newspapers of the city with news, had its messages taken by Western Union. As there were no morning newspapers the day after, of course the messages which were ticked by the Western Union telling of the assassination of Lincoln were unheard in New Haven the night of the assassination.



ABRAHAM LINCOLN.

Celebration at University of Berlin—The Hills Entertain.

BERLIN, Feb. 12.—The Lincoln centennial was celebrated at the University of Berlin at noon to-day, when Prof. Felix Adler, of New York, delivered an address upon Lincoln as a typical American. The hall was crowded, and among those present were the leading professors of the university, David Jayne Hill, the American Ambassador, and Mrs. Hill, and various representatives of the Foreign Office and the Prussian Ministry of Education.

Prof. Adler presented the university with a bronze bust of Lincoln, a replica of the Volks bust in the National Museum at Washington, which will be placed in the Roosevelt room.

The Hills opened their house in the afternoon to the American colony for a Lincoln celebration. The attendance was large, and Prof. Adler, Prof. William Morris Davis, of Harvard University, and Ambassador Hill made brief addresses.

The German press generally is taking notice of the Lincoln anniversary, many newspapers printing lengthy sketches of Lincoln's life.

1909

LETTERS TO THE EDITOR

THE LIFE MASK OF LINCOLN

To the Editor of the Transcript:

A life mask of Abraham Lincoln was sold in New York the other day for \$991. It is thus described on its back: "This cast was made for A. W. Drake, a subscriber to the fund for the purchase and presentation to the United States Government of the original work made in Chicago, April, 1860, by Leonard W. Volk, from the living face of Abraham Lincoln. This cast was taken from the first replica of the original." Drake was the art editor of the Century Magazine for a great many years. As it is not stated that this copy was in bronze, it is fair to conclude that it was one of the many plaster copies made by the committee, of which the late R. W. Gilder was the head, who bought the original plaster copy of the sculptor Volk, for \$1500, about twenty-five years ago. This committee, if I remember right, made a bronze copy and deposited both of them in the Smithsonian Institution, under the condition that no duplicates should be made until ten years had passed.

If the Drake copy was in plaster, a duplicate from the same mould was sent to the Boston Athenaeum, very much lettered in regard to its origin, by the above mentioned committee.

The enormous price given for the Drake copy suggests several very interesting historical inquiries, which may not be explained at present, but which, for the sake of accuracy, will surely be needed when the time comes for a thorough examination of the subject.

There is a great deal of detail in the history of the original copy made by Volk, as there is about many of the best sunlight pictures of Lincoln, and they have never been brought together. One fine bronze copy of the mask is owned in Boston, and a number of good plaster copies. Lincoln's hands in bronze are also much sought after by Lincoln lovers. Several of them are

also owned in Boston.

The original plaster copy of the Lincoln mask is quite as wonderful in its correctness of Lincoln's face as any other of the wonderful facts about him, and it is all due to the perfect firmness of the muscles of his face, even when supporting a more than usual thickness of plaster. Volk was not an adept in doing such work, and one of the remarkable things about the cast is its surprising excellence when considering the circumstances under which it was made.

If the Drake copy was in bronze—and sold for such a price, there would be, as in the case of the Barye bronzes, no such thing as a regulated price in future sales. If in plaster, the sale simply shows that a good plaster duplicate from the same mould has a new value, as surprising as it is extraordinary. The second cast from a new mould is the best, and the succeeding ones gradually diminish in value, very much depending upon the skill of the man who makes them, and also upon the quality of the plaster and how it is mixed with water. All this is part and parcel of mind and hand excellence and is the basis of one of the standards by which human skill is judged.

A number of good plaster copies of Lincoln's life mask are owned in Boston, and they were made in a mould from a bronze copy of the first plaster copy of the original plaster cast. This first plaster copy of the original was sent by Volk, the sculptor, through his son Douglas, now a well known New York painter, to Gerome, the French painter, as a tribute of appreciation for what he had done for Douglas as a pupil of Gerome. Gerome gave the copy to the writer in the middle '70s, many years before the transactions of buying the original by the Gilder committee.

There are a number of good bronze copies of Lincoln's hands owned in Boston, and they too have a special value.

The full history of Lincoln portraits in all their endless and important details would fill a worthy-sized book. In the Lambert sale in New York, an ambrotype for which he paid about \$200 was sold for nearly \$800. Its mate, owned in Cambridge, though costing only \$100, would sell any day now for \$1000. These ambrotypes also have a history.

T. H. BARTLETT
Boston, March 8, 1917.

Boston Transcript 3-12-17

LINCOLN LORE

No. 140

FORT WAYNE, INDIANA

December 14, 1931

LINCOLN LORE

BULLETIN OF
THE LINCOLN
HISTORICAL
RESEARCH
FOUNDATION



ENDOWED BY
THE LINCOLN
NATIONAL LIFE
INSURANCE
COMPANY

Dr. Louis A. Warren - - - Editor

LIFE AND DEATH MASKS OF LINCOLN

The Life Masks

There seems to be much confusion about the famous life mask of Lincoln made by Leonard W. Volk, which is usually called a death mask.

We are not left in doubt about the making of this famous life mask as the story of its origin is told by Mr. Volk in *Century Magazine* and later reprinted in the *Journal of the Illinois State Historical Society* for July, 1915.

Mr. Volk first met Abraham Lincoln at Lincoln, Illinois, in 1858 and told him that he would like very much to make a bust of him. Mr. Lincoln promised that when the opportunity offered itself he would grant him that privilege.

It was nearly two years before Volk met Lincoln again. Volk had just returned from Washington to Chicago in the spring of 1860 when he read in the paper that Lincoln was in the city. He remembered the promise Lincoln had made to give him some sittings and he immediately approached the president on the subject.

Appointments were made for his visits to the Volk studio in the Portland Block, just after breakfast. Mr. Volk said that Lincoln was there promptly each morning and never failed to be on time.

As Lincoln was in Chicago for the famous Sand Bar Case which delayed him there from March 23 until April 4, it was during this time, presumably during the last week, that Lincoln gave Volk the sittings for the famous studies.

Upon the occasion of his first visit Lincoln said:

"Mr. Volk, I have never sat before to sculptor or painter—only for daguerreotypes and photographs. What shall I do?"

Mr. Volk advised that he would only take the measurement of his head and shoulders then and the next morning, Saturday, he would make a cast of his face.

Mr. Volk describes Lincoln's reaction to the making of the mask as follows:

"He sat naturally in the chair when I made the cast and saw every move I



Bas-relief from Reed's Death Mask
of Lincoln

made in a mirror opposite, as I put the plaster on without interference with his eyesight or his free breathing through his nostrils. It was about an hour before the mold was ready to be removed, and being all in one piece, with both ears perfectly taken, it clung pretty hard, as the cheek-bones were higher than the jaws at the lobe of the ear. He bent his head low and took hold of the mold and gradually worked it off without breaking or injury."

Mr. Volk says that by previous appointment he was to cast Mr. Lincoln's hands on the Sunday morning after his nomination, and at 9 a. m. Mr. Lincoln received him in the dining room of his home where the casts were made. The casts of Lincoln's hands are often associated with the life mask.

R. W. Gilder served as chairman of the committee which, in the early nineties, purchased the original life mask from Leonard W. Volk for \$1,500. The committee had a bronze replica of the mask made, and both were then presented to the Smithsonian Institute.

Clark Mills also is said to have made a life mask of Lincoln in February, 1865. It looks so gaunt and haggard it is often referred to as a death mask. A brief biographic sketch of Mills says that, "The latter part of his life was spent in making busts, and he invented a method of putting plaster on the face of his subjects, thereby adding greatly to the truthfulness of his casts."

The Death Masks

A study of the traditional death masks of Lincoln presents a much more difficult problem than the well preserved story of the life mask.

The Lincoln Historical Research Foundation has just recently come into possession of a bas-relief of Lincoln

said to have been reproduced from a death mask made by Louis Henri Reed.

A story of this death mask appearing in the *Indianapolis News* for April 8, 1910, follows:

"One of Henri's early works, if not his best, was a plaster bas-relief of Abraham Lincoln, claimed by some to have been made from a death mask taken from the martyred President's face as he lay in state at the old capitol here by special permission of Governor Morton. . . .

"There were only two, or, perhaps, three, copies of this made. One of these, because of oversight somewhere, I was fortunate enough to procure twenty years ago in a Washington street auction house, said at the time to be part of the effects of Mr. Wallace then sold. Its fidelity as a likeness was certainly equal to any shown of the same subject at the recent Saint Gaudens exhibit here.

"This bas relief, or, more properly, haute relief, of the head and neck of Mr. Lincoln was in full side view, the whole oval being 26 by 21 inches, the head and neck 20 inches long. During the national encampment of the G. A. R. here, in 1893, I hung it from my office window, appropriately draped, with the words, 'Your Great Commander,' under it on a large printed placard. This attracted universal attention as the great parade went by, and soon many veterans came up the stairs to obtain a closer view of it."

"The only replica of this work I know of was held by Ben L. Darrow, the Meridian street shoe man, living in Illinois street, which Mrs. Darrow told me was a present from Mr. Reed; but, as that family is broken up by death, it would be difficult to locate it, unless the son, Philo, of Chicago, has it. Their copy was the prettier, as mine was unframed, while theirs they had put in a deep wooden frame and covered with glass.

"The fate of mine was as tragic as those of its maker and subject. One night we were awakened by a tremendous crash, and found that the heavy mass had broken the cord that held it high on the wall, and the work of art was smashed to smithereens and beyond the hope of repair."

The framed copy mentioned in the above article is probably the same one now in possession of the Indiana State Library. This and the one in possession of the Lincoln Historical Research Foundation are the only two known to exist.

Some Lincoln authorities have claimed that another death mask of Lincoln was made while the body was lying in state in the Capitol at Washington, and other traditions recall one taken at Springfield after the arrival of the body. Evidence is not at hand to confirm either of these statements.

LINCOLN LORE

Bulletin of the Lincoln National Life Foundation - - - - - Dr. Louis A. Warren, Editor.
Published each week by The Lincoln National Life Insurance Company, of Fort Wayne, Indiana.

No. 241

FORT WAYNE, INDIANA

November 20, 1933

VOLK'S PLASTIC PORTRAITS OF LINCOLN

No American sculptor has contributed so much to our understanding of how Abraham Lincoln appeared in the flesh as Leonard W. Volk. One single study, the life mask of Lincoln, allows Volk's name to be associated with Houdon, the French sculptor who made the famous life mask of Washington.

Every worthy statue of Lincoln which has been created can trace the source of its facial structure, at least, to the mask prepared by Volk in 1860. What is said with reference to the mask is equally true of the Volk bust and other products of this sculptor to preserve with so much detail, valuable studies of Lincoln.

Many students are not acquainted with the famous series of Lincoln subjects made by Volk and it is the purpose of this bulletin to classify them in such a way as to illustrate how Volk finally evolved his heroic statue of Lincoln.

The Sculptor

Leonard W. Volk was born in Wellstown, New York, November 7, 1823. At the age of sixteen he became an apprentice in his father's marble-cutting shop at Pittsburgh, Massachusetts. In 1848 he removed to St. Louis. Stephen A. Douglas, who was Mrs. Volk's cousin, aided Volk to go to Italy for study. Upon his return he settled in Chicago. Mr. Douglas became his first sitter. Although many important works are to his credit, his Lincoln studies have given him the most renown.

The Mask

The life mask is the most important contribution made by Volk. Lincoln was in Chicago from March 23 to April 4, in 1860, engaged in a suit called the Sand Bar Case. According to Volk it was on Saturday, March 31, that the mask was made, and he relates the story of the making of the cast as follows:

"He (Lincoln) sat naturally in the chair when I made the cast and saw every move I made in a mirror opposite, as I put the plaster on without interference with his eyesight or his free breathing through his nostrils. It was about an hour before the mold was ready to be removed, and being all in one piece, with both ears perfectly taken, it clung pretty hard, as the cheek-bones were higher than the jaws at the lobe of the ear. He bent his head low and took hold of the mold and gradually worked it off without breaking or injury."

The fact that there are no eyes in the sockets and no hair on the front part of the scalp has led people to call this cast a death mask.

The Head

According to Mr. Volk, Lincoln's hair was very long at the time of the sitting and Mr. Lincoln suggested that he should have his hair cut before Mr. Volk made any sketches, but he was discouraged by the sculptor with the result that the idealized head that Volk made from the mask reveals a luxurious growth of hair.

This study which shows Lincoln's face with eyes in natural form and a heavy shock of hair, because of the peculiar form of the mold which is minus neck and back of head, has often been called a life mask in contrast with the real life mask.

The Life-Mask of Abraham Lincoln

This bronze doth keep the very form and mold
Of our great martyr's face. Yes, this is he;
That brow all wisdom, all benignity;
That human, humorous mouth; those cheeks
that hold

Like some harsh landscape all the summer's
gold;

That spirit fit for sorrow, as the sea
For storms to beat on; the lone agony
Those silent, patient lips too well foretold.

Yes, this is he who ruled a world of men
As might some prophet of the elder day—
Brooding above the tempest and the fray
With deep-eyed thought and more than mortal
ken.

A power was his beyond the touch of art
Or armed strength—his pure and mighty
heart.
—Richard Watson Gilder.

The Short Bust

The next step in the evolution of Volk's Lincoln was the completion of the head and neck all done from actual measurements. This study has become the most popular of all of Volk's works and replicas have been made by the hundreds. All in all it is the most artistic and satisfying piece of Lincoln plastic portraiture available.

The Full Bust

During the many visits of Lincoln to the Volk studio the sculptor had an occasion to make other casts and measurements of importance which would allow him to produce an authentic full bust of Mr. Lincoln.

He tells about having Mr. Lincoln strip to the waist so that he might make some actual studies of his neck, shoulders, and chest.

From these careful observations, measurements, and plastic work he was able to produce the full bust. Possibly his greatest triumph occurred in 1867 when he exhibited in the Paris Exposition this bust made in statuary marble.

The Right Hand

Volk was in Springfield, Illinois, the day that Lincoln was nominated for the presidency and on the following Sunday morning, May 21, 1860, he made the casts of Lincoln's hands. The afternoon and evening before, the new presidential nominee had shaken hands with thousands of people so that his right hand was somewhat swollen when the sculptor made the mask.

Volk suggested that Lincoln hold something in his hand whereupon Lincoln went to the wood shed and cut a piece off of a broom stick. Lincoln started to smooth off the edges whereupon Volk advised him that he need not bother to do that. Lincoln replied, "I thought I would like to have it nice."

It is to be regretted that Volk did not make a cast of the right hand in its normal state.

The Left Hand

Lincoln students seem to prefer the left hand of Lincoln as a model because it gives a better idea of the actual size and shape in its natural form. While Volk was preparing the plaster for the cast of the left hand Lincoln said:

"You have heard that they call me a railsplitter, and you saw them carrying rails in the procession Saturday evening. Well, it is true that I did split rails, and one day while I was sharpening a wedge on a log, the axe glanced and nearly took my thumb off, and there is the scar, you see."

The Statue

Starting with the mask of Lincoln and then making other important studies the climax of his work came in his heroic statue of the President which he completed in 1876.

Although this work is in plaster its position in the west corridor on the second floor of the state house in Springfield makes it appear to advantage. It is the bearded Lincoln of the administration days and is said to have influenced the famous St. Gauden's work.

An heroic bronze statue of Lincoln by Volk was dedicated at Rochester, New York, in 1892.



THIS SIDE OF CARD IS FOR ADDRESS

Lincoln National Life Insurance Co.
Fort Wayne
Indiana

Would you be able to send me
the copy of your bulletin Lincoln
here devoted to Douglas Vol. 3. We
are very much interested in Douglas
Vol. 3 for himself and for his generosity
in giving the library his Lincoln sou-
venirs.

Very truly yours,
(Mrs.) Catherine F. Vinton.

Librarian

2

April 29, 1935

Mrs. Catherine F. Vinton
Librarian
Fryeburg, Maine

Dear Madam:

Enclosed you will please find the bulletin to which you refer in your letter and which I regret is not given over to a discussion of the work of Douglas Volk, but merely recalled by his death.

We are pleased to learn that your library has received from him many Lincoln souvenirs and we would like very much to learn whether or not his father's manuscripts were included in the gift to the library.

We would be pleased to place the name of your library on our mailing list to receive our bulletin Lincoln Lore, which is sent gratis to libraries interested in Lincoln data.

Very truly yours,

Director
Lincoln National Life Foundation

LAW:EB
Enc. 1



May 3, 1935

Mrs. Catherine F. Vinton
Librarian
Fryeburg, Maine

My dear Madam:

We were advised at the time of his death that Douglas Volk was working on a new Lincoln picture.

We would be very glad indeed to learn something of the subject which he was developing and whether or not the painting was far enough completed so it will be made available.

Furthermore, you might know whether or not there will be items disposed of by the estate, or whether your library at Fryeburg expects to receive the Douglas Volk data as a gift to the library.

Of course we are very much interested in what disposition is to be made of Douglas Volk's possessions.

Very truly yours,

LAW:EB

Director
Lincoln National Life Foundation

27

2000

8.

FRYEBURG WOMAN'S LIBRARY CLUB

FRYEBURG, MAINE

June 3, 1955.

Louis A Warren, Director,
Lincoln National Life Foundation,
Fort Wayne, Indiana.

My dear Mr. Warren,

The Fryeburg Woman's Library Club would be
very much pleased to receive your bulletin Lincoln
Lore.

9

In reply to your letter of May 3, I have been
able to find out that Douglas Volk's son Gerome
Volk, Center Lovell, Maine, has been appointed
administrator of his father's estate. The Fryeburg
Library does not possess the Leonard Volk letters
you spoke of. We do have casts of Lincoln's head
and hand, and the chair in which Lincoln sat and
posed. We do not expect to receive any further
gifts. The portrait on which Douglas Volk was
working at the time of his death is unfinished but
I understand there are other items which might be
of interest to you and which you could learn more
about by writing to Gerome Volk direct.

Very truly yours,

Catherine F. Vinton

Librarian.



June 11, 1935

Miss Catherine F. Vinton
Fryeburg Woman's Library Club
Fryeburg, Maine

Dear Miss Vinton:

We would be very happy indeed to place the name of your library on our mailing list to receive Lincoln Lore. Thank you very much for the information which you have sent us relative to the relation of Mr. Douglas Volk and I am taking the liberty of writing to Mr. Gerome Volk direct.

Very truly yours,

Director

LAW:AAM

Lincoln National Life Foundation

June 11, 1935

Mr. Gerome Volk
Center Lovell, Maine

My dear Mr. Volk:

This Foundation has always been a great admirer of Douglas Volk's work and we are wondering what provisions are being made for preservation of Lincoln items in his library; whether or not the family hopes to retain them or dispose of them.

We understand that Mr. Volk was working on a Lincoln portrait at the time of his death. If so, could you tell us what the subject is, whether or not it is near enough complete to be available. Any information you can give me about the contents of Mr. Volk's collection of items relating to Lincoln will be of great interest to us.

Very truly yours,

LAW:AAM

Lincoln National Life Foundation

Director

[Faint handwritten notes]

10. 10. 1935, 2. 9. 1935
11. 10. 1935, 3. 9. 1935

1948

1. The first part of the document discusses the importance of maintaining accurate records of all transactions, both incoming and outgoing, to ensure transparency and accountability. It emphasizes the need for regular audits and the use of standardized accounting practices.

1. The first part of the document is a letter from the President of the United States to the Congress, dated January 1, 1861. It is a copy of the original, and is signed by the President.

4-2-9

... ..

12
HEWNOAKS
CENTER LOVELL
MAINE

July 18, 1935

Mr. Louis A. Warren
Lincoln National Life Foundation
Fort Wayne, Indiana

Dear Mr. Warren:

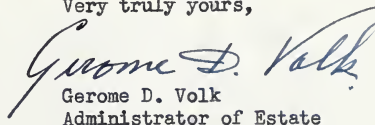
Your recent letter of June 11 in regard to my father's work has been received. I regret to say that my father left no Lincoln paintings except for a bare possibility of obtaining one that was given as gift to a friend of his that I might obtain for you. When I receive definite information I will forward a photograph.

We have in our collection two or three photographs of Lincoln colored by my father which are very fine and if you are interested I will send these on to you for your approval and offer. I also have the original bust modled by my grandfather L. W. Volk. I am sorry to say, although it is very badly cracked, it could be repaired under expert care. And too, I have a very small photograph 2x3 of my grandfather modeling this bust which is very distinct, including the chair that Lincoln sat in while posing.

It may interest you to know that we have an original life mask of Stephen A. Douglas, a relative of my father, which we would be glad to dispose of if it would be of any value to you or perhaps you may know of someone you think might like it. In this collection there is also a "Douglas piano" and a photograph of Douglas, 16 x 18 taken directly after his nomination for presidency by my grandfather and which I believe is the only one now in existence.

I appreciate very much your interest in this matter and I can assure you that the sale of anything will be not for profit but merely to settle up the indebtedness of father's estate, so I would like you to quote your valuation on these articles.

Very truly yours,


Gerome D. Volk
Administrator of Estate

13

July 25, 1935

Mr. Gerome D. Volk
Hewmoaks
Center Lovell, Maine

My dear Mr. Volk:

While I am greatly interested in what you have to say in your letter of July 18 and am quite sure there are many things which we would like very much to have in our collection, I am laboring under difficulties caused by a precedent established here whereby I am not allowed to appraise or price any articles. Of course, this would forbid me to make you an offer for the items which you have.

If you would be willing to place a price upon this material and then permit such items as interest us to be shipped to us for our approval, we would be very glad indeed to let you know whether or not we would care to acquire them.

The Lincoln National Life Foundation has the largest collection of Lincoln literature in American and we are always anxious to acquire items such as you have listed in your letter.

Is the original bust modeled by your grandfather, which you say is in rather bad condition, what we call the short bust with merely the head and neck reproduced or is it the full bust?

I am wondering if there is in your collection any of your grandfather's correspondence which

LAW:LN

Director

Very truly yours,

Trusting that I may hear from you with reference to these items, I am

Mr. Jerome D. Volk

-2-

July 25, 1935

August 21, 1935

Mr. Gerome D. Volk
Hewnoaks
Center Lovell, Maine

My dear Mr. Volk:

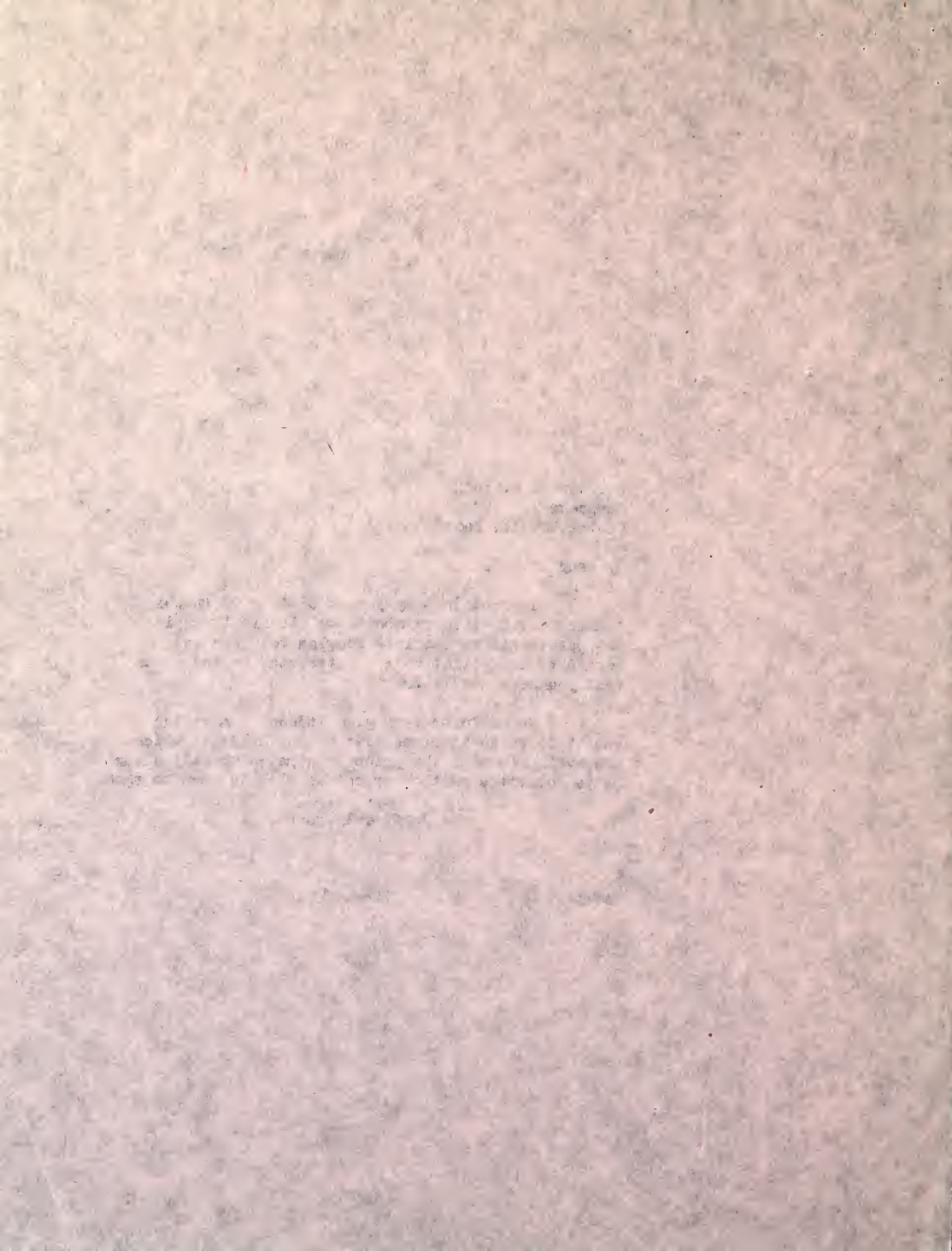
I trust that my letter of July 25 in which I made further inquiry about the Lincoln items in the possession of the late Douglas Volk was so worded to imply that we are interested in the items that you have available.

We would be very glad indeed to have you submit to us an itemized list of the subjects which are available with the price of same which will allow us to determine whether or not we wish to acquire them.

Very truly yours,

LAW:LH

Director



September 4, 1935

Mr. Gerome D. Volk
Hewnoaks
Center Lovell, Maine

My dear Mr. Volk:

Thank you for your letter with reference to the Lincoln items and also the notice about the availability of the Stephen A. Douglas life mask.

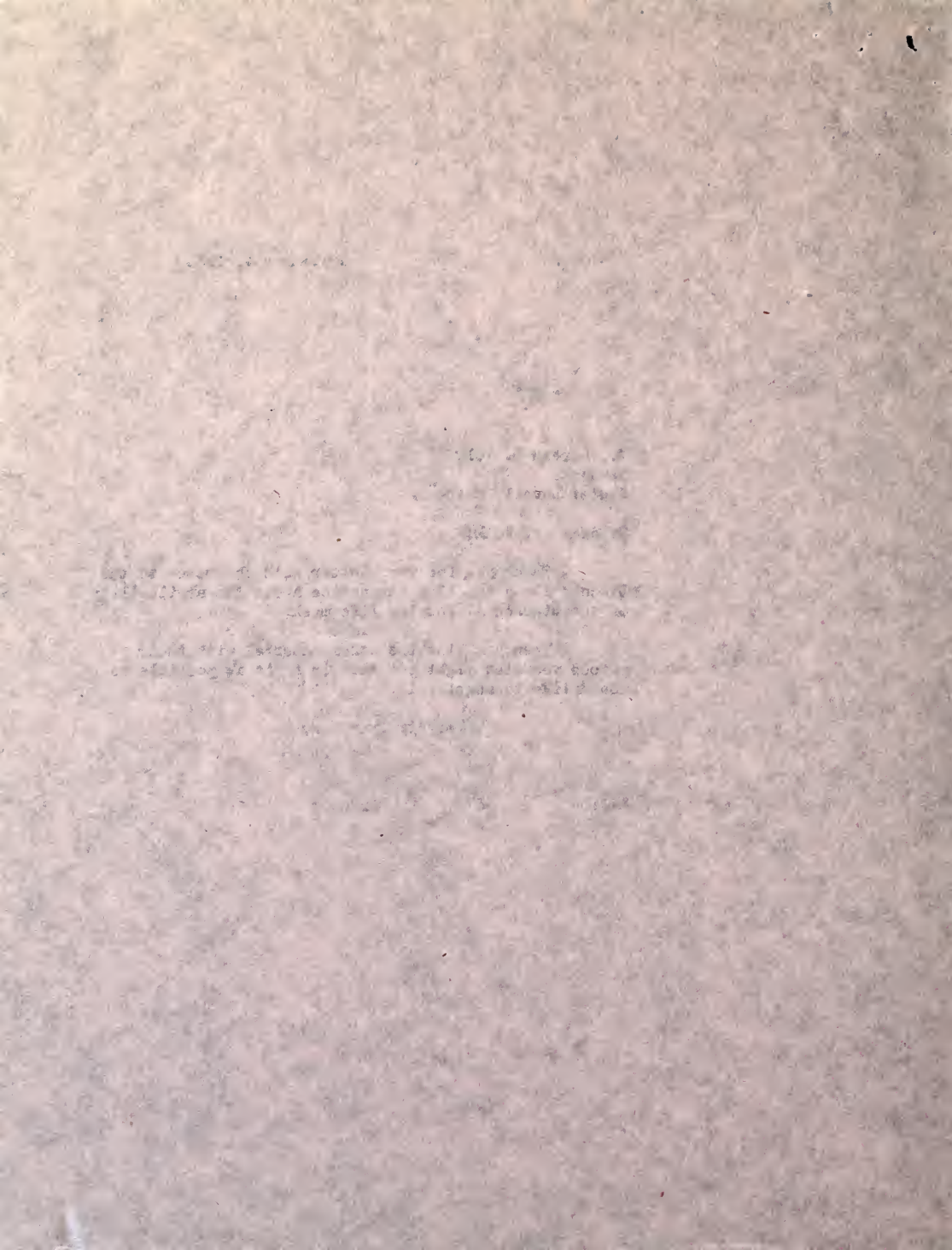
When you list the other material with their prices you also might put this in as it is possible we would like to acquire it.

Very truly yours,

LAW:LH

&

Director



7
LINCOLN NATIONAL
MILITARY DEPARTMENT

Returned to

REC'D JUL 29 1936 W

Postpaid

1000 DISTANCE CO.

C. C. [unclear], [unclear]

JUL 20, 1936.

Lincoln National Life Association,

Fort Wayne, Indiana.

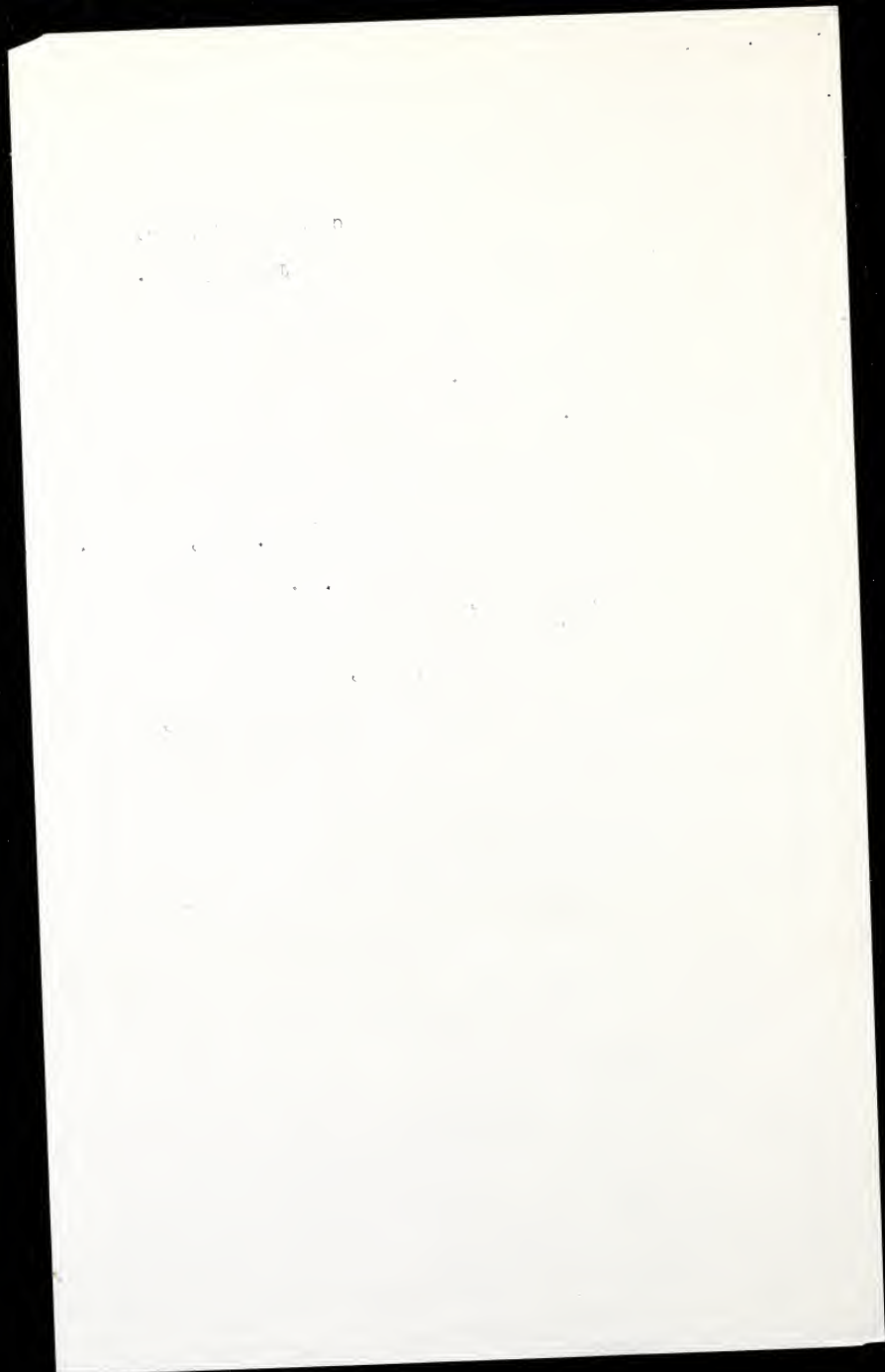
Dear Sirs:

You have heretofore given to me with the
suggestion that you might be interested in examining
some amount of my writing, and I have been
waiting for a chance to do so. I have, however,
Possibly you have already obtained some of my work from
other sources. I am sure that if you have, I should be interested in hearing
about it.

Thanking you, I am,

Yours very truly,

W. W. [unclear]



4

July 31, 1936

Mr. W. D. Volk
Center Lovell, Maine

My dear Mr. Volk:

On June 3, 1935, I wrote to the library at Center Lovell, Maine, who advised me that the administrator of the Douglas Volk estate was Gerome D. Volk. We immediately wrote to Mr. Gerome Volk and he informed us that there might possibly be some things of interest in the estate that we would like to have and named an original bust by Leonard W. Volk which he said was very badly cracked, a photograph of Douglas and the life mask of Douglas, and possibly one or two other things.

We wrote asking him if he would please list all items available with the prices and we would inform him whether or not we cared to acquire them. On August 26, 1935, we had another letter from him in which he advised us that he had not been able to make any definite move in disposing of the items of the estate. Our last letter to Gerome Volk was written on September 4, 1935, to which we have had no reply and we have not at any time acquired anything from Mr. Volk.

We are still interested in any items which you may have and if you will list them together with the price, we will inform you at once whether or not we care to acquire them.

Very truly yours

LAW:AAM

Director

8.

Center Lowell, me
Aug. 16 - 30 -

Dear Mr. Warren -

I hope you
will accept my
apologies for not
answering your letter
of July 16th, but
I have been unable
to make any definite
move in disposing

best of Lincoln...
that is a replica of
the original - would
also like to know
in the mean time
if you would be
interested in having
the original life mask
of J. A. Douglas -
Thanking you for your
courteous letter - I am
yours very truly
Gideon D. Volk.

of my father's effects -

How ever, I am
pretty sure I will be
able to this coming
month - and will
then be ~~very~~ glad
to give you a list
of the fine things
there are -

I'm enclosing
a snapshot of the



August 28, 1936

Mr. W. D. Volk
Center Lovell, Maine

My dear Mr. Volk:

We have just had offered to us here a Volk bust from one of the original casts and before acquiring it we should like to hear from you as to whether or not the bust by Mr. Volk, which you said was somewhat damaged, is available.

I believe you were going to make a list for us of the items in the estate that we might possibly acquire and if you could do this at your convenience, we would appreciate it very much as we do not wish to acquire this other bust until we hear from you.

If there are also any booklets or letters which were prepared by Mr. Volk with reference to his work on Lincoln, of course we would be interested in these also.

Hoping to hear from you within the next few days, I am

Very truly yours,

LAW:LH

Director

THE
OF THE
AND THE
AND THE

THE
OF THE
AND THE
AND THE

THE
OF THE
AND THE
AND THE

THE
OF THE
AND THE
AND THE

8

109 Waverly Place,
New York, N. Y.

September 3, 1936.

Mr. Louis A. Warren, Director,
Lincoln National Life Foundation,
Fort Wayne, Indiana.

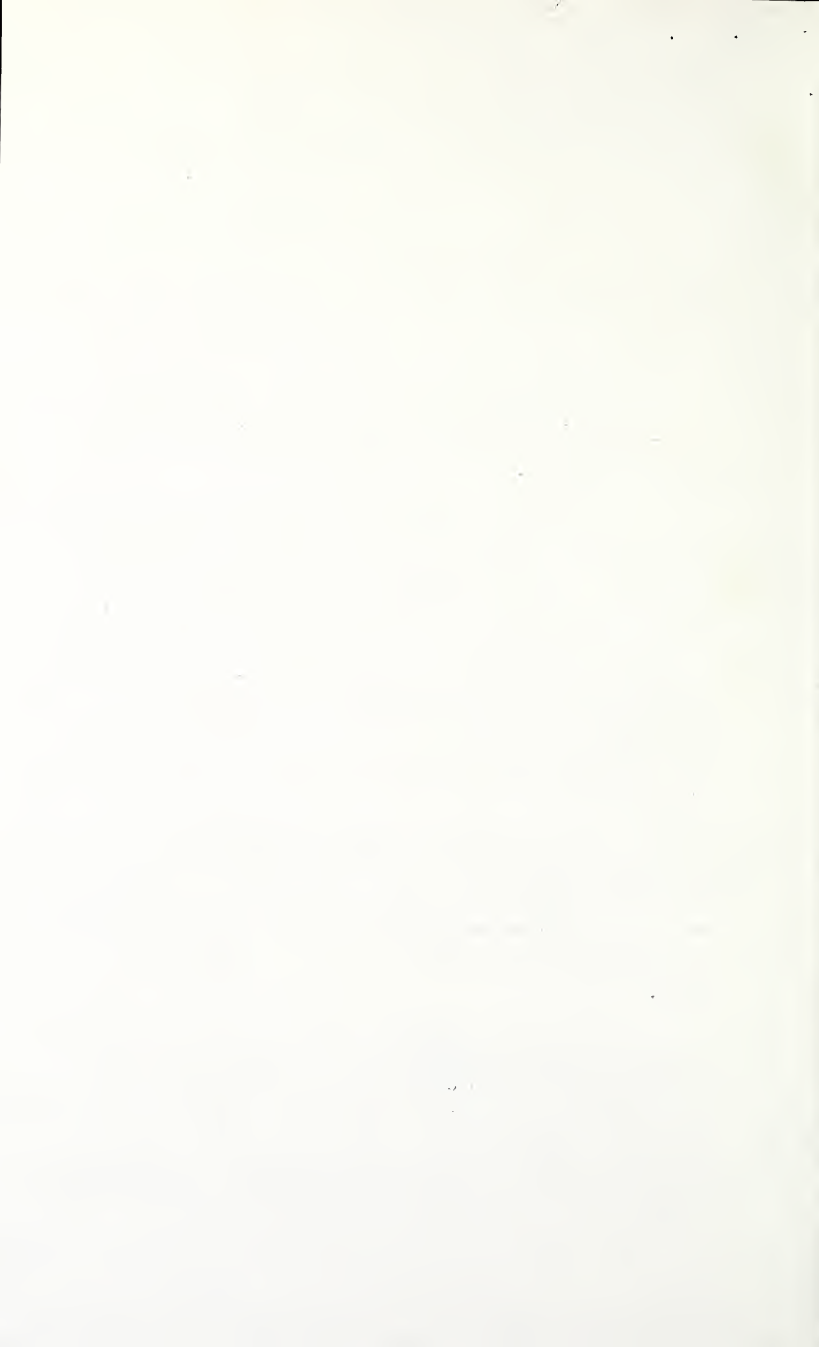
Dear Mr. Warren:

I am in receipt of your letter of August 28th with reference to the Volk bust of Lincoln. I also wish to thank you for your former letter in reply to my letter of some weeks ago.

In addition to the original bust by my grandfather, Leonard W. Volk, I have a replica in plaster which I myself made from the original and is in excellent preservation. The original bust was damaged in shipment from New York to Maine but is not beyond repair by any means as in a soft light or a short distance away it appears whole. The work I feel could not be done in Maine and at the present moment I haven't time to undertake the work myself. If you are interested in the replica, which I consider one of my earliest and best, having kept it for myself, I would be very glad for you to have it and possibly I could dispose of it for the same price as that offered by you for the one about which you write. This I would like to know.

I have in the estate the original memoirs of my grandfather, which have never been published, and contains much concerning Lincoln and Douglas during and following Lincoln's inauguration and many interesting incidents of these occasions. I suppose you are not interested in anything concerning Douglas. I have the original life mask and certain articles of furniture including a beautiful old piano.

If you will kindly advise what you can offer for the replica, or the original, I will be glad to give you an immediate answer concerning the replica at least as that is my own property. I am endeavoring to settle the obligations of the estate by meeting them out of my own resources in order that I may be able to retain all the personal effects and therefore am hesitant of disposing of anything just now as it will only revert to others.



The closing of the estate has been unexpectedly delayed and at the present moment I cannot say when it will be closed.

I have a life-sized portrait head in oils of Lincoln by my father, the late S.A. Douglas Volk, which I believe is copyrighted, and I feel you might be interested in having same but do not know what means you have at your disposal for acquiring such a picture.

The above is a temporary address until Oct. 1, but rather expect to return to Center Lovell where the replica bust now is either in a week or sometime this fall at which time it would be possible for me to pack and ship a bust. The personal property of the estate is in storage and quite inaccessible as it is in another city and hence I have had no opportunity of going over things carefully.

Thanking you for your interest, I am,

Yours very truly,

A handwritten signature in dark ink, appearing to be "M. W. L. L." with a long, sweeping flourish extending to the right.



September 4, 1936

Mr. W. D. Volk
109 Waverly Place
New York, New York

My dear Mr. Volk:

Thank you for replying so promptly to my letter but I was very anxious to learn your reaction as to disposal of the old bust made by your grandfather before acquiring one now offered to me.

We labor under great difficulty here in not being allowed to make any appraisals or offers on material which is submitted for our consideration.

This, however, I trust will not stand in the way of our acquiring some of the items which you have mentioned and we would certainly be interested in the following:

The original bust by Leonard Volk.
The life mask of Douglas by Volk.
Leonard Volk's memoirs.

These are the three items in which we would be especially interested and if you can come to some decision as to what you may want for them, we will advise you whether or not we can acquire them.

Very truly yours

LAW:LFH

Director

109 Waverly Place,
New York, N. Y.

September 12, 1936.

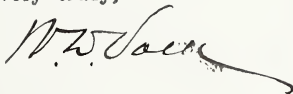
Mr. Louis A. Warren, Director,
Lincoln National Life Foundation,
Fort Wayne, Indiana.

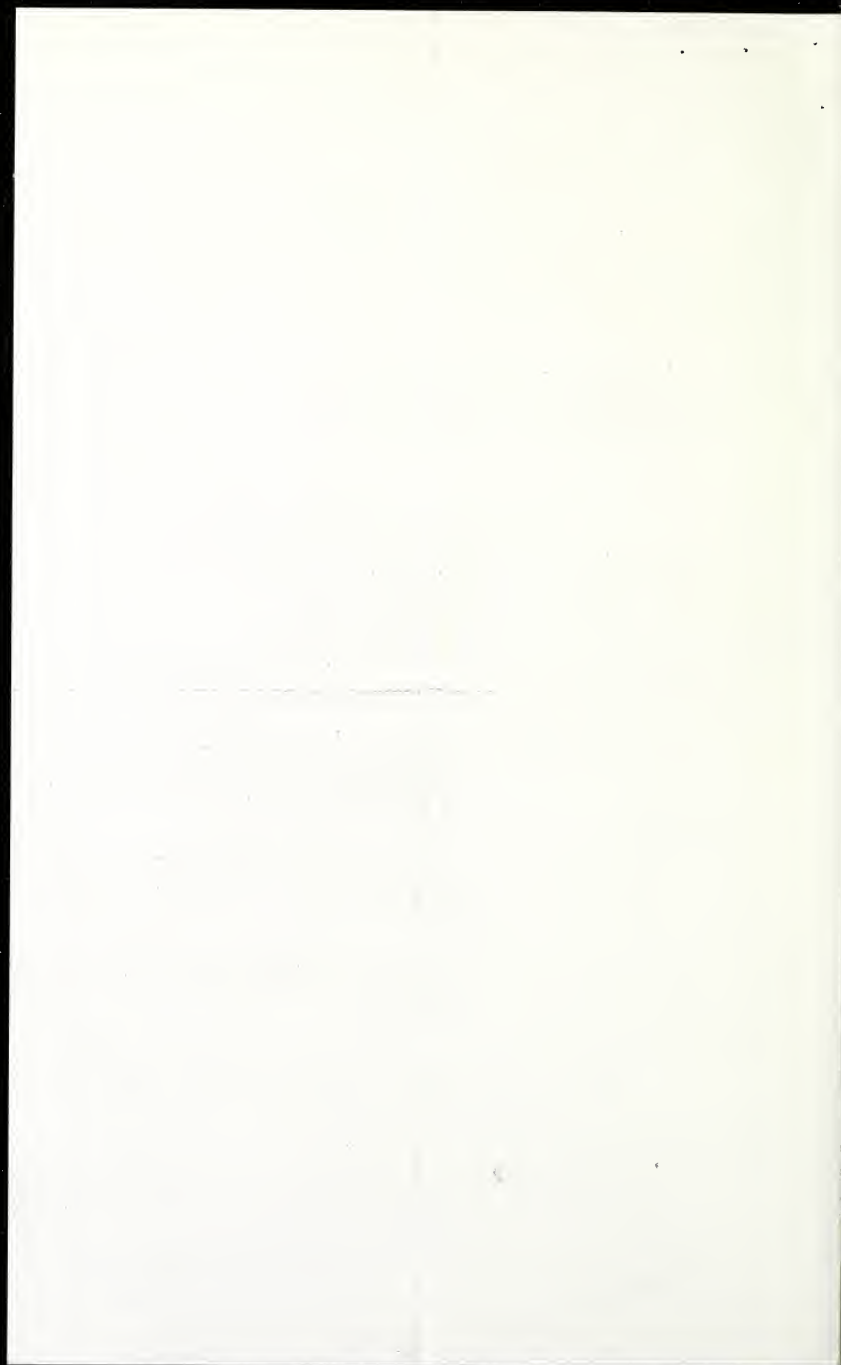
Dear Mr. Warren:

Thank you for your letter of September 4, 1936, relative to bust of Lincoln made by my grandfather, Leonard W. Volk, also the life mask of Douglas and Leonard Volk's memoirs.

I am unable at the present time to quote you prices on the above articles. I must ask that you give me a little time and I will try to arrive at a figure which will be commensurate with the historical value of these items, at which time I shall be glad to communicate further with you.

Yours very truly,

A handwritten signature in dark ink, appearing to read "W. D. Lamm", with a long, sweeping flourish extending to the right.



May 24, 1940

Mr. W. D. Volk
109 Waverly Place
New York, N. Y.

My dear Volk:

It is more than three years ago that I called upon you with reference to such items about Lincoln which might be available from the estate of Douglas Volk.

I believe in your letter of September 12, 1936, you said you would communicate with me further when you have been able to place a price upon the items you have for sale.

I am wondering if these items have been disposed of and if not we are still in position to price them.

Could you tell me what became of the painting on which Mr. Volk was working at the time of his death. I believe it was a scene in which he was portraying Leonard Volk making a mask for Lincoln.

Do you happen to have a complete list of the paintings which Douglas Volk made with the date on which they were completed? I anticipate getting out a little bulletin on Douglas Volk's work.

Any information you may have available for me with reference to his paintings I would appreciate very much. I hope to have the bulletin ready by the second week in June.

Very truly yours,

LAW:BS

Director

Page 1

Mr. J. W. ...
The ...
...

...

It is ...
...
...

...
...
...

...
...
...

...
...
...

...
...
...

...
...
...

...

...

...

CHICAGO ARTISTS BUREAU

ELSIE COLE

GENERAL MANAGER

ORCHESTRAS AND ENTERTAINMENT OF ALL TYPES FOR ALL OCCASIONS

MEDICAL & DENTAL ARTS BLDG.

185 NORTH WABASH AVENUE

CHICAGO. ILL.

April 10 1942

Dr. Louis A. Warren
Lincoln National Life Ins. Co.
Ft Wayne, Ind.

Dear Dr. Warren;

Thru friends in Ft Wayne I learned that you
were in charge of the "Lincoln Research" for the
Lincoln Life Ins. Co.

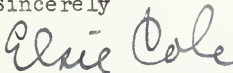
I have a genuine marble bust of Abraham Lincoln
done by Volk the American sculptor, and the only
one to do Lincoln from life. This is a very fine
piece and is purported to be the one shown in
Paris in 1867.

We have several offers for this bust and would like
to know if you would be interested in it as we
anticipate selling it soon.

The bust is here in my office and can be seen any
time by appointment

Hoping to hear from you on the above at an early
date, I beg to remain

Sincerely



P.S. The Chicago Art Institute have set their
approval and declare this to be genuine.

April 20, 1942

Elsie Cole
Chicago Artists Bureau
185 North Wabash Ave.
Chicago, Ill.

Dear Madam:

I am sure the Volk bust which you have is a very desirable object but we are prohibited here from making bids on items and if you care to place a price upon it we will let you know whether we wish to acquire it.

Very truly yours,

LAW:EB

Director

10-10-10

10-10-10
10-10-10
10-10-10

10-10-10

10-10-10
10-10-10
10-10-10
10-10-10
10-10-10

10-10-10

10-10-10

10-10-10

CHICAGO ARTISTS BUREAU

ELSIE COLE

GENERAL MANAGER

ORCHESTRAS AND ENTERTAINMENT OF ALL TYPES FOR ALL OCCASIONS

MEDICAL & DENTAL ARTS BLDG.

185 NORTH WABASH AVENUE

CHICAGO, ILL.

April 22 1942

Mr Louis A. Warren
Lincoln National Life
Fort Wayne, Ind.

Dear Mr Warren;

Thanks for your letter regards the Volk bust
of Lincoln.

I am having it appraised and will have the
information the first of the week and will
let you know then regards the price etc.

Thanking you for your interest and hoping we
can come to terms, as I feel the proper place
for the bust is in a fine Lincoln collection where
it would be appreciated.

You will hear from me the first of the week.

Sincerely



CHICAGO ARTISTS BUREAU

E.C:mm

12 - 13 (1943, 1944)

1943

1944

1945

1946

1947

1948

1949

1950

1951

1952

1953

1954

1955

1956

1957

1958

1959

1960

1961

1962

1963

1964

1965

1966

1967

1968

1969

1970

1971

1972

1973

1974

1975

1976

1977

1978

1979

1980

1981

1982

1983

1984

1985

1986

1987

1988

1989

1990

1991

1992

1993

1994

1995

1996

1997

1998

1999

2000

2001

2002

2003

2004

2005

2006

2007

2008

2009

2010

2011

2012

2013

2014

2015

2016

2017

2018

2019

2020

2021

2022

2023

2024

2025

2026

2027

2028

2029

2030

2031

2032

2033

2034

2035

2036

2037

2038

2039

2040

2041

2042

2043

2044

2045

2046

2047

2048

2049

2050

2051

2052

2053

2054

2055

2056

2057

2058

2059

2060

2061

2062

2063

2064

2065

2066

2067

2068

2069

2070

2071

2072

2073

2074

2075

2076

2077

2078

2079

2080

2081

2082

2083

2084

2085

2086

2087

2088

2089

2090

2091

2092

2093

2094

2095

2096

2097

2098

2099

2100

2101

2102

2103

2104

2105

2106

2107

2108

2109

2110

2111

2112

2113

2114

2115

2116

2117

2118

2119

2120

2121

2122

2123

2124

2125

2126

2127

2128

2129

2130

2131

2132

2133

2134

2135

2136

2137

2138

2139

2140

2141

2142

2143

2144

2145

2146

2147

2148

2149

2150

2151

2152

2153

2154

2155

2156

2157

2158

2159

2160

2161

2162

2163

2164

2165

2166

2167

2168

2169

2170

2171

2172

2173

2174

2175

2176

2177

2178

2179

2180

2181

2182

2183

2184

2185

2186

2187

2188

2189

2190

2191

2192

2193

2194

2195

2196

2197

2198

2199

2200

2201

2202

2203

2204

2205

2206

2207

2208

2209

2210

2211

2212

2213

2214

2215

2216

2217

2218

2219

2220

2221

2222

2223

2224

2225

2226

2227

2228

2229

2230

2231

2232

2233

2234

2235

2236

2237

2238

2239

2240

2241

2242

2243

2244

2245

2246

2247

2248

2249

2250

2251

2252

2253

2254

2255

2256

2257

2258

2259

2260

22

CHICAGO ARTISTS BUREAU

ELSIE COLE

GENERAL MANAGER

ORCHESTRAS AND ENTERTAINMENT OF ALL TYPES FOR ALL OCCASIONS

MEDICAL & DENTAL ARTS BLDG.

185 NORTH WABASH AVENUE

CHICAGO, ILL.

April 23 1942

Mr Louis Warren
Lincoln National Life Foundation
Ft Wayne, Ind.

Dear Mr Warren;

Today I find that the appraiser cannot at this time give me an appraisal as he is so very busy on more important matters, and as the Lincoln bust is important he would like a little time on it.

I am planing on leaving the City, possibly for the summer and am wanting to make my arrangements about the bust before I leave, therefore I will leave the appraisal up to you as no doubt you know as much and maybe more of things Lincoln that just a general appraiser.

May I suggest that if possible you see the bust here, or if that is not convenient, I will gladly bring it to Ft. Wayne as I do have business there and could make the trip soon, possibly this coming week if you would be there, and then we can discuss price etc.

Thanking you for an early reply, I beg to remain

Sincerely



E.C:mm

CHICAGO ARTISTS BUREAU

The bust is 17 in. high and of Carara marble.

April 24, 1942

Elsie Cole
Chicago Artists Bureau
185 North Webash Ave.
Chicago, Ill.

Dear Madam:

Thank you for again calling our attention to the Lincoln bust, but the precedent established here will not allow us to appraise Lincoln items so we will have to wait until an appraisal is made in Chicago.

I regret to say that I will be out of the city all next week and will not be here to receive you even if you could come and bring the bust. Of course the price placed upon it will depend on whether or not we are interested in its acquisition.

Very truly yours,

LAW:EB

Director

THE
OFFICE OF THE
ATTORNEY GENERAL
WASHINGTON, D. C.

DEPARTMENT OF JUSTICE

TO THE HONORABLE THE SENATE
AND THE HONORABLE THE HOUSE OF REPRESENTATIVES
IN SENATE AND HOUSE HEARINGS
ON THE
COMMITTEE ON THE JUDICIARY
U. S. SENATE

IN SENATE AND HOUSE HEARINGS
ON THE
COMMITTEE ON THE JUDICIARY
U. S. SENATE

WITNESSETH

ATTEST

1917

3

CHICAGO ARTISTS BUREAU

ELSIE COLE

GENERAL MANAGER

ORCHESTRAS AND ENTERTAINMENT OF ALL TYPES FOR ALL OCCASIONS

MEDICAL & DENTAL ARTS BLDG.

185 NORTH WABASH AVENUE

CHICAGO, ILL.

April 25 1942

Mr Louis A. Warren Dir.
Lincoln National Life Foundation
Ft Wayne, Ind.

Dear Mr Warren;

Thanks for your letter under date April 24 th.

After due consideration of taxes and appraisal fees I feel that the Lincoln Bust should bring a price of \$3500.

The appraisal price would be not less than \$50. and I could only consider the appraisers price for insurance or a commercial value, which really does not enter into this particular object, as it has more value than something just commercial.

I would like to hear from you on the above at your earliest convenience as I may consign it to a dealer, they are interested, but I prefer it in a noteworthy collection, if possible.

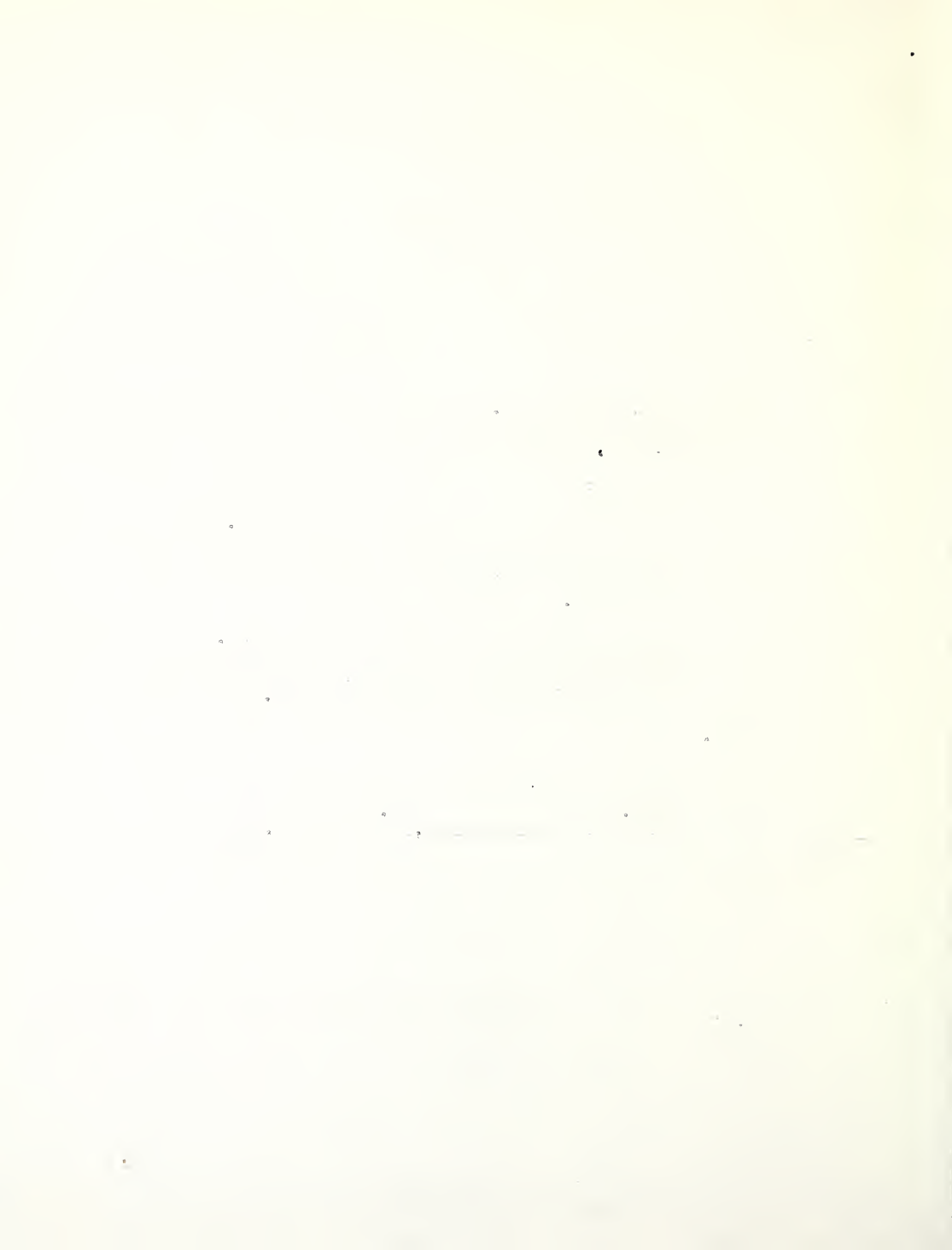
Again thanking you for your interest, I beg to remain

Sincerely

Elsie Cole

E.C:mm

CHICAGO ARTISTS BUREAU



April 27, 1942

Elsie Cole, General Manager
Chicago Artists Bureau
185 N. Wabash Avenue,
Chicago, Ill.

Dear Madam:

I have your letter of April 25 to Dr. Warren
regarding the Lincoln Bust which you have available for sale.

We regret to advise you that we would not be
interested in acquiring the bust due to a limited budget.

Yours very truly,

MAC:MBS
M.A.Cook

Librarian

1911

1911
1912
1913
1914

1915

1916
1917
1918
1919

1920
1921
1922
1923

1924

1925

1926
1927

WALK WARD

CHICAGO ARTISTS BUREAU

ELSIE COLE

GENERAL MANAGER

ORCHESTRAS AND ENTERTAINMENT OF ALL TYPES FOR ALL OCCASIONS
MEDICAL & DENTAL ARTS BLDG.

185 NORTH WABASH AVENUE
CHICAGO, ILL.

April 28 1942

Mr Louis A. Warren
Lincoln National Life Foundation
Ft Wayne, Ind.

Dear Mr Warren;

We regret that our price on the Lincoln bust
is in excess of what you would be able to cover,
however, if you could let us know what your
budget is, we could then let you know if we
would consider it, naturally you know the
price of such a piece which cannot be duplicated
and naturally I want to get all I can for the
bust.

Hoping to again to hear from you on the above, I
remain

Sincerely

Elsie Cole

E.C:mm

CHICAGO ARTISTS BUREAU

CHICAGO ARTISTS BUREAU

ELSIE COLE

GENERAL MANAGER

ORCHESTRAS AND ENTERTAINMENT OF ALL TYPES FOR ALL OCCASIONS

MEDICAL & DENTAL ARTS BLDG.

185 NORTH WABASH AVENUE

CHICAGO, ILL.

July 31 1942

Dr. Louis Warren
Lincoln Life Foundation
Ft Wayne, Ind.

Dear Dr. Warren;

Just a bit of information for you regards the history of the "Paris Prize winning Volk of Lincoln"

As I told you before the one I have is supposed to be the above--but when I was at your office you read some article which stated that the original prize winner was sold to the Chicago Historical Society and distroyed during the Chicago fire.

I now have additional information that the one the Historical Society had was a Copy of the prize winner and not the original--I refer to the following book etc. which tells all about the above.

Read in

The Dictionary of American Biography Vol. XLX
R.R. 920,073 D. 56--19 Schribners Page 288
(R.R. means Review of Reviews)

I am still confident I have the original Prize winner.

The information on the above I got at the Public Library here where I have been doing a little research work on the bust myself.

I do hope you can get the above volume and that you will let me know what you think of it, and if your opinion has changed.

Hoping to hear from you at an early date andwith kindest regards, I beg to remain

Sincerely

Elsie Cole

CHICAGO ARTISTS BUREAU

ELSIE COLE

GENERAL MANAGER

ORCHESTRAS AND ENTERTAINMENT OF ALL TYPES FOR ALL OCCASIONS
MEDICAL & DENTAL ARTS BLDG.

185 NORTH WABASH AVENUE
CHICAGO, ILL.

Aug. 12 1942

Mr F.R.Risdon
Los Angeles, Calif.

Dear Mr Risdon;

We have a very fine marble bust of Abraham Lincoln
purported to be the Paris award winner 1867 by
Leonard Volk.

The bust is 19 in. high and a very fine piece for
either a private collection or Museum.

Photo will be furnished on request.

If not personally interested we would appreciate it
if you would pass the word on to some collector
who would be interested in the purchase of this fine
piece.

Sincerely

Elsie Cole

Harry:

*Referred to you. Perhaps
you can procure photo.*

8/14/42

LINCOLN LORE

Bulletin of the Lincoln National Life Foundation - - - - - Dr. Louis A. Warren, Editor
Published each week by The Lincoln National Life Insurance Company, Fort Wayne, Indiana

Number 731

FORT WAYNE, INDIANA

April 12, 1943

LEONARD WELLS VOLK, 1823-1895

The story of sculptural art in America, as it relates specifically to Abraham Lincoln, begins with the life mask of Lincoln, created by Leonard Volk. It is impossible to exaggerate the importance of this study which was supplemented by a cast of Lincoln's bust, made at the same time of the above study and casts of Lincoln's hands made a few weeks later. The whole background of the more than sixty heroic bronze statues and countless busts of Abraham Lincoln reach back to Volk's original creations.

Leonard Wells Volk was born at Wellstown, New York, on November 7, 1823. Very early in life the boy determined to become a sculptor, and as his father, with whom he worked, was a marble-cutter, he received his preliminary training at home. Leonard Volk's first professional venture was in St. Louis where he opened a studio and among his first studies was a bust of Henry Clay. Young Volk married in 1852, a first cousin of Stephen A. Douglas. It was Douglas who provided for Volk's art training in Rome.

Upon his return from Europe in 1857 Volk opened a studio in Chicago on Clark Street, opposite the Sherman House. His first production was a bust of Douglas. For several years he was president of the Academy of Design in Chicago, which he helped to establish, thereby making definite contributions to an appreciation of art. His last work was a bronze figure of General Shields, placed in the National Hall of Statuary at Washington.

It is fortunate, indeed, that Volk has left us some of his reminiscences of Abraham Lincoln, especially with respect to the making of both the mask and bust studies, as well as the occasion when the casts of the hands were produced. As early as the Lincoln and Douglas debates, it appears that Mr. Lincoln promised Volk he would give him a sitting for the purpose of making a mask, but it was not until two years later when Lincoln was in Chicago, trying the Sand Bar Case, that the promise was fulfilled.

The Mask

The life mask (not a death mask) was made in April, 1860 on the top floor of the old Portland Block, in Chicago. We have Mr. Volk's own words as to the application and removal of the plaster to Mr. Lincoln's face in these words:

"The drying of the wet plaster on the face required about an hour, during which Lincoln was both patient and merry. It was difficult to remove without injury, the cheek bones being higher than the jaws at the lobes of the ears. He bent his head and worked it gently off with his own hands. The process made his eyes water, as the plaster carried away with it some of the fine hair of the temples."

Mr. Volk, later on, idealized the mask, showing Mr. Lincoln with a luxurious growth of hair and expressive eyes, but still retaining the same size and form of the original mask. This study was designed especially for a wall piece.

The Bust

It may not be generally known that at the time the mask was made, Sculptor Volk also made measurements of and modeled Lincoln's neck, shoulders and chest. These studies from life served as sources for the making of his bust of Lincoln to be used as a companion piece with his bust of Douglas. Mr. Volk also has written about this episode in these words:

"In the final sitting Lincoln removed his coat, waistcoat, and upper underclothing, and stood without a murmur for an hour or more while the sculptor modeled his breast and shoulders."

The Lincoln National Life Foundation is in possession of an original letter written by Volk to Hennecke & Co., of

Milwaukee, on March 6, 1890, in which the sculptor gives some interesting information about the disposal of this first bust. He says, "In regard to the bust of Abraham Lincoln for which he gave me sittings in April 1860, just before his first nomination for the Presidency which I afterwards executed in Statuary Marble in this City (Chicago). The Crosby Opera House Company purchased it at one thousand dollars and allowing it to go to the Paris Exposition of 1867. Before its departure and while in the Crosby Art Gallery, Mrs. Lincoln, paying a visit there, saw it the first time, and threw her arms around the neck and declared it the most perfect portrait of her husband ever made. After its return from Paris it was purchased by subscription from a few gentlemen including the late Isaac N. Arnold and presented to the Historical Society and soon after destroyed in the great conflagration, together with the original draft of the Emancipation Proclamation fastened in the wall just above it."

Lincoln students have come to know the different bust studies by Volk as the "short bust" including little but the head and neck; the "nude bust" showing in addition, Lincoln's shoulders and chest as moulded from life and actual measurements made; and the "draped bust" decorated with the classic draperies on the shoulders.

The Hands

It was not until after the nomination of Abraham Lincoln to the Presidency that Volk conceived the idea of making casts of Lincoln's hands. He went to Mr. Lincoln's home in Springfield, Illinois and there on the Sunday after his nomination for the Presidency made the famous casts. We also are fortunate in having Mr. Volk's own words about the making of these casts:

"Desiring that he should hold something in one of them, the nominee for president of the United States went to his little woodshed, took the saw, that was used in preparing the firewood, and cut off a piece of broom handle, returning whittling its end with a knife. While the plaster was drying on the hand clasping the bit of broomstick Mr. Volk detected on the thumb of the left a scar. 'You have heard me called a rail splitter,' said Lincoln, 'Well, one day while sharpening a wedge on a log the ax glanced off and nearly took the end of my thumb off. That's the scar.'"

The Statue

When Volk went to Springfield for the purpose of making casts of Lincoln's hands, he also anticipated as early as this, a life-size figure of the President. He stated that besides the casts of Lincoln's hands, he took back to Chicago the identical black alpaca, campaign suit worn by Lincoln during the debates, a pair of Lynn, newly made, pegged boots and four negatives made in Butler's photography gallery at Springfield. According to Volk "the views were front, rear, and two flanks." Later on all of these personal items, except the casts of Lincoln's hands, were lost in the Chicago fire.

There are at least three different full length studies by Volk, each of which the Foundation is pleased to possess in statuette size. One of these is of special interest as it incorporates all of Volk's original studies, even including the hands cast at Springfield with the right one grasping a stick. The first heroic statue of Lincoln by Volk was completed in 1876 and placed in the State House at Springfield. A heroic bronze statue of Lincoln was executed for the city of Rochester, New York in 1890.

Note: This is the ninth of a series of biographical sketches on the ten persons selected by the Foundation Advisory Group for enrollment on the Lincoln Recognition Roster.

9

FOSTER CANNON

108 WEST WELLS STREET
(ROOM 215)

MILWAUKEE 3, WIS.

September 5, 1945.

Lincoln National Life Foundation,
Fort Wayne 1, Indiana.

Gentlemen:

This is in reply to your ad in the September issue of Hobbies.

I have two fine Lincoln items in which you may be interested. The first is a white plaster-of-paris bust of Lincoln, about twenty-two inches high. The sculptor is Geo. J. Miller, and the place and date of issue is Buffalo, June 1865. It is in very fine original condition, although a little soiled. Lincoln is displayed here with a beard, and wearing a mantle with stars and stripes thereon.

The other Lincoln bust is also plaster, but stands on a pedestal. The bust itself is about thirty-two inches high, and the pedestal about thirty-eight inches. The former has been painted bronze, and the latter black. It is modeled after L. W. Volk, and was published by C. Hennecke & Co., Milwaukee. Although this was issued once a year for a number of years by the above company, this appears to be one of the early issues. There are a few tiny chips out of the base and back of the figure, and one finger-nail size piece out of the hair, which has been painted over so as to be scarcely discernible.

I have a price of \$50.00 on the former, and \$45.00 on the latter. These prices do not include shipping - in fact shipment would have to be made at the purchaser's own risk.

If you are interested in either or both of these items, I would be pleased to display them here at my shop (which is open temporarily Monday, Wednesday and Friday evenings and Saturday afternoons) or have them prepared for shipment at your instructions.

Yours very truly,

Foster Cannon

TOP SECRET

[Faint, illegible text covering the majority of the page, appearing to be a document or report.]

September 14, 1945

Mr. Foster Cannon
108 West Wells St.
Room 215
Milwaukee, 3, Wisconsin

Dear Mr. Cannon:

I feel quite sure that we have copies of both of the items which you mention in your letter of September 5.

I am quite familiar with the Hennecke Volk studies and, while we are interested in securing one of the early I imagine that yours is of the later or more common issue.

If you will give me the measurement across the shoulders from point to point, I believe I can more definitely identify it.

You might also give me the measurements on the Miller bust, although I feel that we have one similar to the one you mention.

Very truly yours,

LAW:EB

Director

February 11, 1901

Mr. Foster
100 West Main St.
Boston, Mass.

Dear Mr. Foster:

I have been thinking much lately of the
the room which you have given me at the Hotel.

It is a very comfortable room, and I
am, while I am here, very much
satisfied with it. I have been thinking
of the room which you have given me at the Hotel.

If you will give me the same room
again, I shall be very much
satisfied.

The room which you have given me at the Hotel
is very comfortable, and I am
very much satisfied with it.

Very truly yours,

Director

100 West Main St.

FOSTER CANNON

108 WEST WELLS STREET
(ROOM 215)

MILWAUKEE 3, WIS.

September 15, 1945.

Lincoln National Life Foundation,
Fort Wayne, Indiana.

Attention: Mr. Louis A. Warren.

Gentlemen:

In reply to your letter of September 14th., I wish to give the following information as requested by you.

I assume that when you ask for the measurement across the shoulders from point to point, you mean at the widest point of the statue. These are the measurements that I am giving below.

- (1) The measurement at the widest point of the Hennecke Volk "Lincoln" is approximately $23\frac{3}{4}$ ".
- (2) The measurement at the widest point of the Miller "Lincoln" is approximately $14\frac{5}{8}$ ".

The reason I mentioned that I thought this was one of the early issues of the Hennecke Volk "Lincoln" is due to the fact that one of the larger Lincoln collectors of this city made this statement.

If you have any special Lincoln wants will you kindly advise me what they are so I may be able to offer them to you if and when I happen onto the same?

Yours very truly,

Foster Cannon

P.S. I might also add that the measurements given above were made with a straight ruler, not with a tape measure. In other words, I measured straight across at the widest point, in each case.

THE HISTORY OF THE CITY OF BOSTON

The history of the city of Boston is a subject of great interest and importance. It is a city of many centuries, and its history is full of interesting events. The city was founded in 1630, and since that time it has grown into one of the largest and most important cities in the world. It has been the site of many important events, and it has played a major role in the history of the United States. The city is known for its many famous landmarks, and it is a city of great beauty and interest. The history of the city is a story of growth and development, and it is a story that is full of many interesting details. The city has a rich and varied history, and it is a city that is full of many interesting facts and figures. The history of the city is a story that is full of many interesting details, and it is a story that is full of many interesting facts and figures. The city has a rich and varied history, and it is a city that is full of many interesting facts and figures. The history of the city is a story that is full of many interesting details, and it is a story that is full of many interesting facts and figures.

—THE HISTORY OF THE CITY OF BOSTON—

1850



ANOTHER ADDITION TO LINCOLNIANA

Henry C. Roberts, the owner, shows Danny Sasso a hitherto undisclosed bust and life mask (on table) of Abraham Lincoln made in Chicago in 1860 before Lincoln's nomination for the Presidency. The sculptor was Leonard W. Volk

THE EVENING BULLETIN, Philadelphia, Saturday, August 2, 1947

Bulletin of the Lincoln National Life Foundation - - - - Dr. Louis A. Warren, Editor
Published each week by The Lincoln National Life Insurance Company, Fort Wayne, Indiana

Number 1047

FORT WAYNE, INDIANA

May 2, 1949

The substance of Lincoln feature articles which appear in the daily press is usually reflected in the contents of the correspondence which comes to the Lincoln National Life Foundation. Any item which calls attention to some supposed Lincoln rarity, with a monetary value estimated at a considerable sum, is bound to result in treasure hunts in dusty attics for similar pieces.

The *New York Times* for March 6, 1949 called attention to a Volk bust of Lincoln valued by the owner at \$50,000. This exceedingly high appraisal is incentive enough to bring out of hiding for observation and valuation, scores of discarded pieces of old statuary made by the famous artist Volk, and busts of Lincoln made by any other sculptor as well. Inquiries are already reaching the Foundation about the valuation of Lincoln statuary and a letter now before the editor of *Lincoln Lore* states, "I believe I have a duplicate of this bust, insured for \$50,000 by its owner. . . . I am taking the liberty of writing you for any advice as to whom to contact for selling same?"

Just what evidence was used by the owner of the bust mentioned in the *Times* to arrive at the valuation of \$50,000 is problematical inasmuch as he admitted that he had paid but \$5.00 for it originally. The bust is described as "a beardless plaster bust of Abraham Lincoln done in 1860. . . . Imprinted on the bust is the name of the sculptor Leonard W. Volk."

A statuary company in Boston advertised in 1909 replicas of the Volk smooth face Lincoln, 14 inches high at \$2.00. A Chicago firm more than twenty years ago offered one 24 inches high for \$6.50. It is difficult to visualize a plaster bust of Lincoln by Volk in any design now bringing over \$50, to say nothing of \$50,000.

A story of the evolution of Volk's works on Lincoln, from the original life mask made in 1860 to the variant studies of the full-length figures and contemporary replicas, would "fill a book." Even confining the data to a compilation of the many different models would take more space than this bulletin allows. Just a brief identification of nude beardless busts made as early as 1860 will be attempted.

Volk's application for a patent on the life size nude bust originating with the mask, reached Washington on May 17, 1860, the day before Lincoln was nominated for the presidency. The application was accompanied by a picture of the bust which picture was signed by Volk and witnessed by Hiram Joy and John Vanannan. The application was numbered 1250 and captioned "Leonard W. Volk Design for a Bust of A. Lincoln." Attached to the picture was a statement entitled "Specification forming part of Design No. 1250, dated June 12, 1860," the day on which the patent was issued. The statement follows:

"To all whom it may concern:

"Be it known that I, Leonard W. Volk, of the city of Chicago, in the county of Cook and State of Illinois, have made or produced a new and original Design in Round Relief of a Bust Representing Hon. Abraham Lincoln, of Illinois; and I do hereby declare that the following is a full and exact description of the same.

"A 'Hermes' bust, viz., head, shoulders, and breast cut off below the pectoral muscles and without drapery or covering of any kind, the head slightly elevated and turned to the right.

"What I claim as my production, and desire to secure by Letters Patent, is—

"The design for a bust as above described, and represented in the accompanying print.

LEONARD W. VOLK.

Witnesses:

Isaac D. Arnold,
E. B. McCagg."

The photograph of the bust which was made a part of the description of the patent issued, definitely places the completion of this bust several days before the application was received in Washington on May 17, 1860. The picture reveals that a card had been attached to the right side of the bust for photographic purposes bearing this inscription "L. W. Volk, Sc. 1860." Whether or not the bust was actually inscribed at this time is problematical. Obviously it could not have carried the patent date which was not known until the patent was granted nearly two months later.

This heroic nude bust measured 15 inches from the base of the bust to the point of the chin and inches from the chin to the top of the head or 25 inches overall. After the patent was granted the date "Patented June 12, 1860" was imprinted on the right side of the bust and the inscription "L. W. Volk, Sculptor, 1860" was inscribed on the left side. This is the same design that was placed in a niche in the church at Hingham, England and dedicated on October 15, 1919.

The second stage of the nude Volk Bust was a cabinet size replica study. Apparently one of the earliest, if not the first one, was presented to Mrs. Abraham Lincoln. Mr. Volk was in Springfield, Illinois the day the President was nominated on May 18, 1860, and recorded this incident about his visit to the Lincoln home on that day: "I gave her (Mrs. Lincoln) a cabinet-size bust of her husband which I had moulded from the large one." This statement while giving primacy to the heroic copy does indicate that this cabinet size bust also preceded the patent. This smaller bust, of course, would also be lacking a patent date. Members of the Lincoln family are not informed as to what became of this presentation copy. Mr. Wilfred Thomas now has in his possession a copy of the cabinet size nude bust which he exhibited at the New York State Library at Albany in 1947. This bust however has the patent date inscribed upon it which would place it later than June 14, 1860.

Leonard Volk's patent had not been issued a month before he discovered that it was being infringed upon by a vendor who was selling busts made by Volk's Lincoln head imposed on the shoulders and chest of Henry Clay. Volk immediately followed the vendor to his shop and with a mallet not only broke the newly made busts in stock but also the mold that was being used. Volk was brought before a magistrate and fined six and one-quarter cents for the use of the mallet. The *Boston Morning Journal* for July 4, 1861 printed a detailed story of the incident copied from the *Crayon*. How many of these composite busts were distributed before Mr. Volk began using the mallet is not known.

Later copies of the nude busts of 1860 were cut in marble and cast in bronze, but these later studies can in no way be confused with the plaster copy recently discovered in New York on which a fabulous appraisal has been placed.

3

9 Adams Street
Auburn, New York
Oct., 22nd, 1950

Lincoln Life Foundation
Fort Wayne, Indiana

Gentlemen:

Enclosed please find photo of a plaster bust of Lincoln
which I recently acquired for my Americana collection.

The bust is heroic in size and on its left shoulder is marked:

L. W. Volk
Sculptor
1860

On its right shoulder is marked:

Patent
June 12, 1860

The early date of patent creates a special interest to
me and I will appreciate any information you are able to give
me regarding this particular bust.

Yours very truly,


Kenneth N. E. Wright





October 27, 1950

Mr. Kenneth N. E. Wright
9 Adams Street
Auburn, New York

My dear Mr. Wright:

Attached to this letter you will please find a bulletin which will give you some information on the bust of Lincoln which you have. We have one similar to it here in our Foundation collection.

Very truly yours,

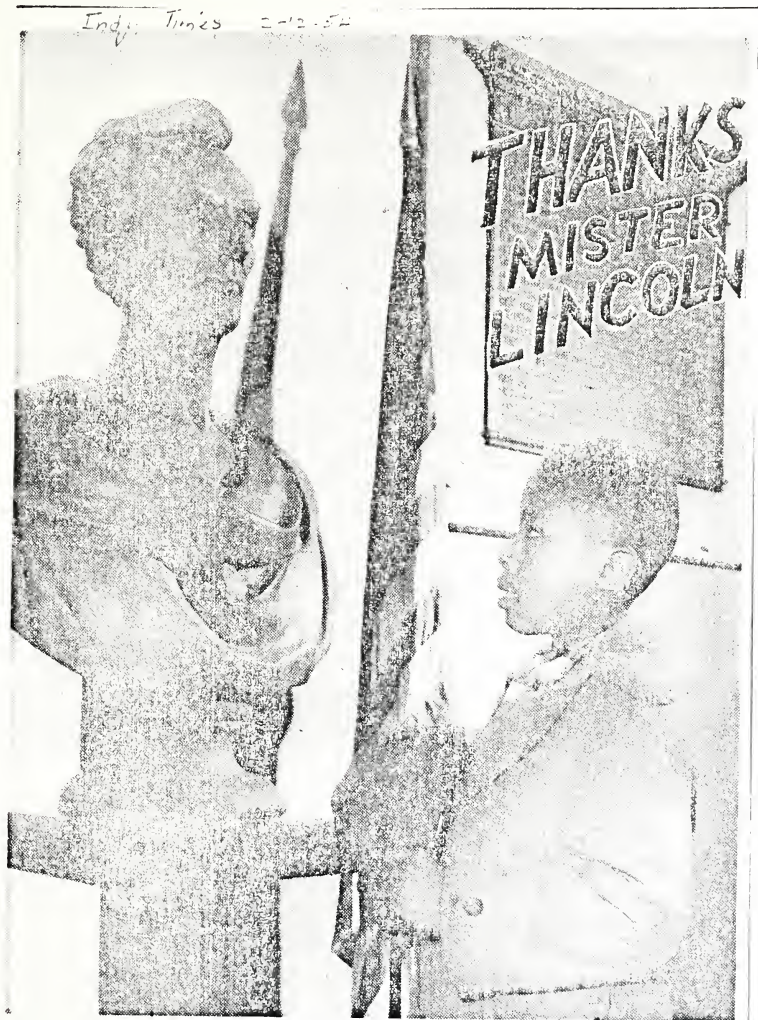
Director

LAW:JK

1. The first part of the paper is devoted to a discussion of the general principles of the theory of the structure of the atom. It is shown that the structure of the atom is determined by the laws of quantum mechanics, and that the laws of quantum mechanics are based on the principle of the conservation of energy.

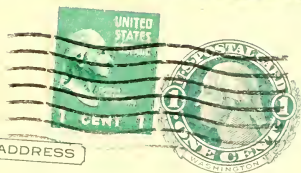
2. The second part of the paper is devoted to a discussion of the experimental results of the study of the structure of the atom. It is shown that the experimental results are in good agreement with the theoretical predictions of the theory of the structure of the atom.

3. The third part of the paper is devoted to a discussion of the applications of the theory of the structure of the atom. It is shown that the theory of the structure of the atom has many important applications in the field of physics and chemistry.



Times photo by William A. Oates Jr.

A FLAG, A BOY, A TRADITION—Seven-year-old Mark D. Duncan, 1506 Laurel St., pauses for a moment of silent tribute to the humble Kentuckian whose love of freedom and fight for principle made him an American tradition. The bust of Abraham Lincoln stands in the hall of Abraham Lincoln School No. 18, 1001 Palmer St., where Mark is a third-grade pupil. The occasion, of course, is Mr. Lincoln's birthday today.



THIS SIDE OF CARD IS FOR ADDRESS

Dr. Louis A. Warren
Lincoln National Life Foundation
Fort Wayne, Indiana

November 17, 1955

Dear Dr. Warren:

The Chicago Historical Society owns a bronze bust of Abraham Lincoln by Leonard Wells Volk done in 1860. We also own the original plaster model which was acquired from the family. I know of no others except the ones you mention.

Sincerely yours,

H. Maxson Holloway
H. Maxson Holloway
Assistant Director



LU TB ASSOCIAT



REPLY CARD
THIS SIDE OF CARD IS FOR ADDRESS

Dr. Louis A. Warren
Lincoln National Life Foundation
Fort Wayne, Indiana

Dear Dr. Warren:

The Wyles has only the Volk bust with the robe. We can't be sure whether this is metal or plaster. You have seen lots of these. Do you know which it is? When tapped it rings like metal but in places it is chipped like plaster. Could it be a combination of metal and plaster? It could be the bare chested metal bust with a plaster robe draped over it.

Of course you know the little cabinet size Volk Lincoln bas-relief. Charles Ray, editor of the Chicago Tribune had one given him by Volk. Ray's daughter gave this to Huntington Library. Do you know of any others. They were advertized in the paper for sale just before the convention.

J. Monaghan



THIS SIDE OF CARD IS FOR ADDRESS

Dr. Louis A. Warren
Lincoln National Life Foundation
Fort Wayne, Indiana

Dear Dr. Warren:

In reply to your query: the Henry E. Huntington Library and Art Gallery in San Marino, California possesses a life-size bronze bust of Abraham Lincoln, modelled from life in Chicago in 1860 by Leonard Wells Volk (1828-~~1895~~).

Very truly yours,

William A. Parish

William A. Parish
Acting Curator of Art
Henry E. Huntington Library and
Art Gallery

SCULPTURAL STUDIES OF LINCOLN BY VOLK

1. Life Mask

Editors note: Subsequent issues of *Lincoln Lore* will carry in chronological sequence illustrations and information concerning the many sculptural studies of Lincoln by Volk.

The sculptural studies of Leonard W. Volk have contributed more to an understanding of Abraham Lincoln's physical characteristics than any other medium save that of photography.

Volk began his work on a mask of Lincoln as early as March 1860, while the Illinois lawyer was in Chicago appearing as a counsel for the defense in the United States Court case *Johnson v Jones and Marsh* (Sand Bar Case).

Stephen A. Douglas, with whom Lincoln had debated in the celebrated Senatorial Campaign of 1858 was one of Volk's first prominent subjects. The sculptor spent most of the winter of 1859 in Washington working on the Douglas portrait.

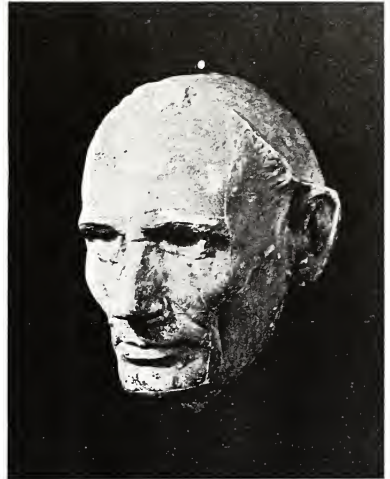
Volk's wife was a cousin of Douglas and the Senator helped to finance a trip for the sculptor who travelled to Italy for art study in 1855. Volk returned to Chicago in 1857. Upon the opening of his walk-up studio in the Portland Block on the fifth floor of the building opposite the Sherman House on Clark Street, Volk was eager to do another notable bust or statue.

Lincoln had promised to sit for Volk when the two men met in 1858 and now that Lincoln was in the local news in connection with the Sand Bar Case it seemed a most opportune time for the sculptor to remind the lawyer of his promise. Contacting Lincoln in the United States District Court-room Lincoln agreed to visit the studio.

According to the sculptor the Lincoln life mask was made on Saturday, March 31, 1860: "He sat naturally in the chair when I made the cast and saw every move I made in a mirror opposite, as I put the plaster on without interference with his eyesight or his free breathing through the nostrils. It was about an hour before the mold was ready to be removed, and being all in one piece, with both ears perfectly taken, it clung pretty hard, as the cheekbones were higher than the jaws at the lobe of the ear. He bent his head low and took hold of the mold and gradually worked it off without breaking or injury. It hurt a little, as a few hairs of the tender temples pulled out with the plaster and made the eyes water . . ."

It was "a process that was anything but agreeable" Lincoln afterwards related to Thomas D. Jones who was commissioned to make a bust of the President shortly after the election. Perhaps the most trying ordeal was breathing through the quills which were stuck through the plaster and into the nose.

The plaster mold which actually came in contact with Lincoln's face might be termed a negative. The masks which were molded from the negative plaster mold may



LIFE MASK OF LINCOLN BY VOLK

Note division lines made by foundry mold for bronze casting. The original mask is not marked with lines being all in one piece.

be designated as positives. Apparently the original plaster negative is not extant as no mention of its existence has been discovered after an exhaustive study. It is believed that "several association items" which Volk had in Chicago were destroyed in the great fire of 1871.

As the mask presents a rather stark appearance without eyes or hair many people have mistaken it for a death mask. Yet despite its death-like appearance (which is typical of all life studies) the Volk mask is a great foundation portrait for a series of heads, busts, statuettes and statues which depict Lincoln as a vigorous and statesmanlike characters of the nineteenth century. See *Lincoln Lore* Number 241, November 20, 1933 "Volk's Plastic Portraits of Lincoln."

BARNEY D—(Continued)

sky; the brilliant southern stars paled; it was almost dawn.

"Suddenly a faint sound was heard, as of a shout away to the east. The excitement became electric. Men rushed from their tents, half-dressed, and gathered in anxious groups. The officers were hardly less excited, and mingled with them. Then in rapid succession were heard challenge and reply as the advancing party passed sentry after sentry, then the tramp and splash of hoofs and, at last, burst into view the long looked-for messenger, covered with mud from head to foot, and worn out, his horse panting and travelstained, and bruised, for they had ridden thirty miles since midnight along roads that were sluices of mud and water. The rider held his way straight to the Colonel's tent and delivered his telegram. It read thus:

"Washington, —, 186—.

Colonel Mulligan: If you haven't shot Barney D— yet, don't.

A. Lincoln."

"They hadn't and they didn't."

Lincoln One Hundred Years Ago
July 1856

Visited: Princeton, Chicago, Dixon, Sterling and Galena. Political Activities: Spoke in the presidential and gubernatorial campaigns for Fremont and Bissell.

Political Issues: Extension of slavery, sectionalism and disunion.

Political Wisdom: "I am superstitious, I have scarcely known a party, preceding an election, to call in help from the neighboring states, but they lost the state." Lincoln to Grimes, July 12, 1856.

Law: Went to Chicago "to attend to a little business in court."

Apt Expressions: "It turned me blind when I first heard Swett was beaten and Lovejoy nominated . . ." Lincoln to Whitney, July 9, 1856. "I should have no objection to drive a nail in his [political enemy] track" Lincoln to Grimes, July 12, 1856. "Stand by the cause, and the cause will carry you through" Lincoln to B. Clarke Landy and others. July 28, 1856.

Copy to Mrs. George H. Hamilton
John G. Kennedy
New Haven Conn

Philadelphia 30, Pennsylvania
April 10, 1962

Curator of American Sculpture
Smithsonian Institution
Washington, D.C.

Dear Curator:

I am trying to secure information relative to a plaster bust of Lincoln executed by Leonard Wells Volk. Since the original life mask and the casts of Lincoln's hands all by the same artist are located in your collection, I thought you might be able to help me.

I have reason to believe that Volk made the life mask sometime around March of 1860 and made the hand casts in Springfield on May 20th, the day after the formal notification of the nomination. In April, Volk executed a plaster head of Lincoln and on May 17th of 1860 submitted to the Patent Office a photograph of a marble bust known now as the "Hermes Bust". I believe that Volk made what is known as the "Draped Bust", sometime after these efforts. Just when is what I am trying to determine. This work is 32" high, 5 1/2 inches drapery to pedestal, and 22" inches at the widest point below the shoulders. The original was gilt painted to resemble bronze and I believe bore an inscription in script by the sculptor as follows: "Lincoln from Life by L.W. Volk" on the back of the pedestal.

In a work entitled "He belongs to the Ages", I was happy to read that the original of the "Draped Bust" was in the Lincoln room of the Chicago Historical Society but after writing to the curator, I learned the work they have is a copy that has "Henneck & Co." on the back. This is a statuary firm that was located in Chicago and was in operation from 1882 until 1888. Evidently Volk had copies of this work done sometime during those years. I doubt that the actual model for these casts was not made until those later years, but this is possible. I cannot find any record of its date of execution in any reference work I have been able to find.

I am curious as to why so little information about this particular work by Volk is available when there is so much exact information to be had on his other works? Evidently there were copies of the "Draped Bust" made by statuary firms in smaller sizes because a 28" and a cabinet size exist. These may have been infringements on Volk's patent or patents. The marble "Hermes" design was granted a patent in 1860 on June 12th. According to Dr. McMurtry writing in Lincoln Lore another version of the work was made with Lincoln wearing a frock coat instead of drapery. Dr. McMurtry was unable to state when the original "Draped Bust" was made by Volk and is unable to give its present location indeed it exists today.

I have located a plaster "Draped Bust" that was originally gilt but has been overpainted with black. It bears the proper inscription also. I am trying to determine just how it fits into this picture. It has been owned by the same person since 1932 but was formerly owned by an aged Philadelphian son disposed of it after his father's passing in 1932 to its present owner. Therefore, I know this bust is not of recent origin. What place in this puzzle is a mystery.

1025 East Phil Ellena Street
Philadelphia 50, Pennsylvania
April 11, 1962

Mr. J.E. Clifton Jr.
United States Patent Office
Washington 25, D.C.

Dear Mr. Clifton:

I wish to thank you very much for your letter of April 6 and for the enclosure of Design Patent No. 1250. This is a bust of Abraham Lincoln by Leonard W. Volk. This information is most helpful.

I am writing again and am again enclosing a photograph of the particular Lincoln bust by Volk that I am trying to determine when it was made. You will note that this photograph is that of a draped Bust rather than a naked one as pictured on Patent No. 1250.

I would appreciate it very much if you could check to see if you have a patent on a bust similar to the photograph. It is possible that the patent, if taken, was issued anytime between 1860 and 1894. It is also possible that the patent may have been taken in the name of C. HENNECK & CO. MIL. & CHIC. It may be that even another name might appear on the patent. The important fact that I must determine is whether a patent for this draped bust by Volk was ever issued even though it may have been issued to another name. If you can settle this for me either way so that I know definitely, I will be most grateful.

Very truly yours,

Edward H. Schwartz

U. S. DEPARTMENT OF COMMERCE
PATENT OFFICE
WASHINGTON

May 7, 1962

Mr. Edward H. Schwartz
1025 East Phil Eilena Street
Philadelphia 50, Pennsylvania

Dear Mr. Schwartz:

In reply to your letter of April 11, 1962, you are advised that the Patent Office is unable to identify the item in which you are interested from the information contained in your letter. Accordingly, the photograph is being returned for your further use.

The patent records are open to the public in the search room of the Patent Office, Commerce Building, Washington, D.C., where they may be examined by you, or by a representative of your choice.

Very truly yours,

J. E. Clifton, Jr.
J. E. Clifton, Jr., Head
Correspondence & Mail Branch

JEC:fw
Enclosure

7

[Handwritten initials]

1025 Phil Ellena Street
Philadelphia 50, Penna.
May 3, 1962

The Library of Congress
Reference Department
Prints and Photographs Division
Washington 25, D.C.

Att: Mr. Hirst D. Milhollen

Dear Mr. Milhollen:

Thank you so much for your letter
of April 27th.

In order to help you so that you
will know that this is not a will o' the wisp item,
I enclose a photograph of the work about which I am
trying to secure authentic information.

The Lincoln National Life Foundation
was unable to supply the answers to the following:

Did Volk do this original study or
was it done by one of his students or perhaps a sta-
tuary firm ?

When and where was it made ? What
were the circumstances surrounding its origin ?

How many plaster casts were made
immediately from the original ? When were others made
and how many ?

Where is the original first plaster cast
located now ? How can it be proved that it is such ?

I realize these are difficult ques-
tions and that some of the answers may never be had,
but I felt that the Library of Congress should be able
to come up with some information. It may be that this
project is not within the scope of your department and
therefore I would appreciate it very much if this is
so, that you pass this along to the proper authority.

It is most puzzling that a Lincoln
bust by a well known artist as Volk was should go
completely undocumented. I have been in contact with
museums, historical societies, art experts and the
patent office but so far have turned up no definite
clues.

I need help and would appreciate
anything you can do.

Very truly yours,

Edward H. Schwartz

1025 Phil Ellena Street
Philadelphia 50, Penna.
May 9, 1962

Miss Josephine Cobb
National Archives
Washington 25, D.C.

Dear Miss Cobb:

I am writing you at the suggestion of
Mr. Richard H. Howland of the Smithsonian Institution.

Enclosed is a photograph of a plaster
statue known as the Draped Bust by Leonard Wells Volk.
It seems that very little is known about this particular
work but that a great deal is known about the other works
of Volk.

Through research I have determined that
Volk made a life mask of Lincoln sometime around March
of 1860 and that on May 20th, 1860 Volk made plaster
casts of Lincoln's hands. In April of 1860 Volk made a
plaster cast of a sculptured head of Lincoln. On May 17th
of 1860 Volk submitted to the Patent Office a photograph
of a marble bust now known as the Hermes Bust. It was
patented on June 12th of 1860. None of these works are
the same as the Draped Bust but there are striking re-
semblances especially in the treatment of the hair and
the fact that all the works are beardless. It would seem
that the Draped Bust was made sometime after Volk's other
Lincoln likenesses; the exact date is unrecorded as far
as I can determine to date.

The photograph enclosed is in black paint
over gilt. It is 32" high, 5½" drapery to pedestal and
is 22 inches at the widest point below the shoulders.
The reverse bears the inscription in script: "Lincoln
from Life by L.W. Volk.". No date is given nor are there
any other identifying symbols. This particular casting
has been in the possession of the same family for thirty
years and had been the property of an aged Philadelphian
whose son disposed of it after his father's death in
1932. There is no doubt that this bust is quite old but
how old and where it came from are a mystery.

I have been unable to secure answers to
the following:

When and where was the original study
made? What were the circumstances surrounding its origin?
Were there several casts made of the original model at that
time or was just one cast made? Where is that original
casting today if it exists and how can it positively be
identified as such?

It is a baffling puzzle to date though I
have been in touch with authorities of historical socie-
ties, museums etc. Perhaps you could help me?

Any help will be appreciated.

Very truly yours,

Edward H. Schwartz
Edward H. Schwartz

May 10, 1962

Dear Mr. Schwartz,

Not knowing the sources that you have checked in your research, I can only indicate to you those that I believe might have information that would help you. Assuming that you have exhausted all published material, including the issues of "Chicago History" that treat of Volk's sculptured Lincolns, particularly No. VIII No.8, and McClures, Harper's, and Century magazines, I can only suggest that you come to Washington to search among official records.

The particular records in the Patent Office that covered sculptured works are in the "Design" files rather than in the "Patent" files. They are not easy to use but are sometimes rewarding in matters like this. Correspondence at the Smithsonian Institution concerning the acquisition of the Volck hands might possibly lead to something if you had the time to spend in the search. The photograph that you sent is very like the "Hermes" except that the Hermes has no drapery but has sawed-off arms.

From reference to "Lincoln: Day-By-Day", you can perhaps verify the dates of the making of the hands etc. I have no books in my library here on Lincoln in sculpture but you must already have used them in a library for information on Volck. The only note in my files that does not have reference to a published source is this: "The marble bust made from the plaster was lost in the fire of 1871" presumably with reference to the sculpture purchased by the Chicago Historical Society from Mrs. Joseph H. Cudahy.

I have referred your letter to the Lincoln Museum here in Washington because of the library that is available there on sculpture of Mr. Lincoln. You will hear from Mrs. Allen within a week or two.

Sincerely

Josephine Cobb

Josephine Cobb

Specialist in Pictures of the Civil War
National Archives
Washington 25, D.C.



UNITED STATES
DEPARTMENT OF THE INTERIOR

NATIONAL PARK SERVICE
Region Six
WASHINGTON 25, D.C.

MAY 28 1962

IN REPLY REFER TO:

Mr. Edward H. Schwartz
1025 Phil Ellena Street
Philadelphia 50, Pennsylvania

Dear Mr. Schwartz:

Your letter of May 9, directed to Miss Josephine Cobb,
National Archives, has been referred to this office for reply.

For answers to your quotations relative to Leonard Volk's
draped bust of Abraham Lincoln, it is suggested that you
contact the Lincoln National Life Foundation, 1301 South
Harrison Street, Fort Wayne 1, Indiana.

All of Leonard Volk's busts were modeled from his life mask
which was made on the top floor of the old Portland Block
in Chicago, in April, 1860. According to "Lincoln Lore",
publication of the Lincoln National Life Foundation,
(April 12, 1943 issue) "Sculptor Volk also made measurements
of and modeled Lincoln's neck, shoulders and chest. These
studies from life served as sources for the making of his
bust of Lincoln to be used as a companion piece with his
bust of Douglas."

It seems quite likely that the "draped bust" was the first
bust inasmuch as the Douglas Bust was also a draped bust.

Lincoln students have come to know the different busts by
Volk as the "short bust", including little but the head and
neck, the "nude bust" showing in addition Lincoln's shoulders
and chest as modeled from life, and actual measurements made;
and the "draped bust" decorated with the classic draperies on
the shoulders.

The Lincoln Museum has in its collection a Volk Draped Bust
of Lincoln in white plaster. It is the same size as the one
you describe in your letter.

We are returning herewith your photograph and thank you for
your interest in Abraham Lincoln.

Sincerely yours,


Cornelius W. Heine

Acting Assistant Regional Director
Conservation, Interpretation and Use

Enclosure

Chicago Tribune

THE WORLD'S GREATEST NEWSPAPER



May 9, 1962

PUBLIC SERVICE OFFICE
33 West Madison Street
General Information Bureau
Phone 222-3042

Mr. Edward H. Schwartz
1025 Phil Ellena Street
Philadelphia 50, Penna.

Dear Mr. Schwartz:

Through the wonderful co-operation of Mr. Heinz of the reference library of the Art Institute, we feel that these are the answers to many of your questions relative to the Leonard Wells Volk bust of Abraham Lincoln.

Mr. Volk wished to do a plaster bust of the presidential candidate most likely to win the nomination. For this reason, he asked Mr. Abraham Lincoln in 1860 to sit for a plaster life mask. As you probably know, this literally means that plaster is coated over the face and allowed to harden. This particular cast has been a source base for most Lincoln statues and busts. The cast was made in Mr. Volk's studio, which in 1860 was on the fifth floor of a building opposite the Sherman House on Clark Street in Chicago. Mr. Lincoln had promised to sit for the bust if his engagements permitted.

Mr. Volk made several plaster busts from this master cast, one of which was lost in the Chicago fire in 1871.

The bust was offered to the public June 7, 1860 and our Chicago Tribune "boosted its sale". Price of the life-size was \$10.00, and price of the half-size was \$4.00.

Mr. Heinz tells me his source on much of his material is "Lincoln in Marble and Bronze" by Mr. Bullard. He also mentioned that you will find further information is available through the Illinois State Historical Society in Springfield, Illinois.

We hope this is as interesting to you as it proved to be to us. We are herewith returning your photograph, and thank you for your interest in the Chicago Tribune.

Sincerely yours,
CHICAGO TRIBUNE

Jacqueline Cross
Jacqueline Cross
General Information Bureau

JC:SS
encl.



UNITED STATES
DEPARTMENT OF THE INTERIOR

NATIONAL PARK SERVICE
Region Six
WASHINGTON 25, D.C.

MAY 28 1962

IN REPLY REFER TO:

Mr. Edward H. Schwartz
1025 Phil Ellena Street
Philadelphia 50, Pennsylvania

Dear Mr. Schwartz:

Your letter of May 9, directed to Miss Josephine Cobb, National Archives, has been referred to this office for reply.

For answers to your quotations relative to Leonard Volk's draped bust of Abraham Lincoln, it is suggested that you contact the Lincoln National Life Foundation, 1301 South Harrison Street, Fort Wayne 1, Indiana.

All of Leonard Volk's busts were modeled from his life mask which was made on the top floor of the old Portland Block in Chicago, in April, 1860. According to "Lincoln Lore", publication of the Lincoln National Life Foundation, (April 12, 1943 issue) "Sculptor Volk also made measurements of and modeled Lincoln's neck, shoulders and chest. These studies from life served as sources for the making of his bust of Lincoln to be used as a companion piece with his bust of Douglas."

It seems quite likely that the "draped bust" was the first bust inasmuch as the Douglas Bust was also a draped bust.

Lincoln students have come to know the different busts by Volk as the "short bust", including little but the head and neck, the "nude bust" showing in addition Lincoln's shoulders and chest as modeled from life, and actual measurements made; and the "draped bust" decorated with the classic draperies on the shoulders.

The Lincoln Museum has in its collection a Volk Draped Bust of Lincoln in white plaster. It is the same size as the one you describe in your letter.

We are returning herewith your photograph and thank you for your interest in Abraham Lincoln.

Sincerely yours,

Cornelius W. Heine
Cornelius W. Heine

Acting Assistant Regional Director
Conservation, Interpretation and Use

Enclosure

LESLIE A. HYAM *President*
LOUIS J. MARION *Executive Vice-President*
MARY VANDEGRIFT *and*
ANTHONY N. BADE *Vice-Presidents*
ROBERT F. METZDORF *Asst. Vice-President*
MAX BARTHOLET *Secretary & Treasurer*
OTTO H. KNOLL *Asst. Secy. & Treasurer*

J. BUFORD CHISHOLM
CHARLES A. HELLMICH
CARROLL HOGAN
N. H. MORRIS McOSTRICH
THEODORE J. MULDOON
WILLIAM A. SMYTH

PARKE-BERNET GALLERIES · INC

980 MADISON AVENUE · NEW YORK 21

PUBLIC AUCTION SALES AND APPRAISALS OF
ART · LITERARY AND OTHER PERSONAL PROPERTY
INCLUDING JEWELRY

Telephone
TRAFALGAR 9-8300
Cable Address: PARKGAL

CHARLES PACKER
Head of Appraisal Dept.

European Representative
EMIL HARTMANN
Limmatstrasse 285
ZURICH, SWITZERLAND

May 16, 1962

Mr. Edward H. Schwartz
1025 East Phil Ellena Street
Philadelphia 50, Pennsylvania

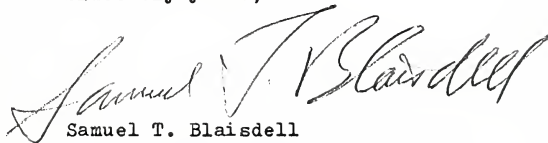
Dear Mr. Schwartz:

In answer to your letter of May third regarding a plaster bust of Lincoln, it is true that we sold such a bust in the Vogt sale in 1953, for \$425.

The bust was not draped, however, and was accompanied by papers attesting to its originality. It is possible that your example was copied from an original marble made by Volk in 1860, and burned in 1871, or that it may have been copied from one of the numerous bronzes by the same artist.

We regret that our library does not offer more helpful information on the subject.

Sincerely yours,



Samuel T. Blaisdell
Cataloguing Department

STB:1

DONALD C. DURMAN, M. D.
JOHN O. GOODSSELL, M. D.
408 SOUTH JEFFERSON AVENUE
SAGINAW, 16, MICHIGAN

June 1, 1962

Mr. Edward H. Schwartz,
1025 E. Phil Ellena St.,
Philadelphia 50, Pennsylvania.

Dear Mr. Schwartz,

Please pardon my delay in answering your letter to me of March 19, 1962.

I am the author of a book "He Belongs To The Ages".

I am sorry that I cannot definitely answer your inquiry regarding the "draped bust" of Lincoln by Volk. I am enclosing a thermofax copy of Lincoln Lore for May 2, 1949 which will probably be of interest to you. I assume that the plaster bust of Lincoln in the Chicago Historical Society is a replica of the marble bust which was exhibited in the Paris Exposition in 1867 and assume that this marble bust was the original unless one wants to call the first plaster bust from which the marble was probably copied the original. I have no idea whatever as to the fate of the original marble and have no idea as to how it might be traced or its fate ascertained.

Sincerely yours,



Donald C. Durman, M. D.

DCD:db

Encl.

Chicago History
Vol VI - No 10
Winter 1962-1963



A LIFE MASK DISCOVERED

A hospitalized parishioner, a pawn shop, and a Methodist minister with a good memory were the unusual factors in the recent discovery of a superb bronze casting of Leonard Wells Volk's famous life mask of Abraham Lincoln. The ailing parishioner drew Dr. O. Gerald Trigg, Senior Minister of the Gobin Memorial United Methodist Church in Greencastle, Indiana, to Terre Haute, some fifty miles away. When Dr. Trigg arrived, the patient was undergoing tests and could not have visitors for at least an hour. The vexations of pastoral visits never bother Dr. Trigg, for he is a book collector and can always kill an hour browsing dusty shelves for early books by and about Methodists.

Like most book collectors, Dr. Trigg has trouble confining his interests to one field of collecting. Curiosity is one of the most untamable of human traits. As he browsed in a Terre Haute shop, a Lincoln mask caught his eye. He might well have dismissed it as a curio had he not recalled seeing a very similar mask in the Smithsonian Institution years before. Trigg examined the mask closely and asked the proprietor where he got it. A woman from Illinois had placed it in the shop for sale more than a year previously. It had been in her family's possession for a long time, she had claimed. At the price she wanted, there had been no takers. Trigg passed it up too. He visited his parishioner and drove back to Greencastle.

Like all good collectors, Dr. Trigg was willing to do some research. His church is on the campus of DePauw University, and it was relatively easy to go to the library and consult old issues of *Lincoln Lore*. He quickly discovered that it was a Volk mask, and he decided that he should purchase it.

Nothing increases curiosity like monetary investment. Trigg began to write letters and make telephone calls to numerous historical institutions to establish the exact identity of the mask. He could tell just by looking that the mask was of high quality, but he wanted to know precisely how good it was. Travel was out of the question, but study was not. He continued to study the history of the Volk life mask carefully.

The key to explaining the quality of Trigg's casting of Lincoln's mask lay in the name "Berchem." That name appears nowhere on the mask, but the person who sold the mask originally had been married to a man named Berchem.

A poor copy of a poor copy of a 1964 letter in the files of the Louis A. Warren Lincoln Library and Museum provided the essential clue. The letter was written from James E. Morris, Reference Librarian at the Chicago Historical Society, to L.E. Minkel, a collector curious about the number of casts of Lincoln's hands Volk had made. In the course of the letter, Morris said, "It seems that Mr. Jules Berchem received the original set from Leonard Volk and from these made copies both in plaster and bronze, of which the first set made from the original was presented to the Society."

The letter gave Trigg the clue he needed. Jules Berchem, who operated a bronze foundry in Chicago, is famed for casting bronze statues and busts. He did some work for fellow Chicagoan Leonard Volk, including some late copies of the Volk mask which bear in the inscription: "Copyright 1886 by L.W. Volk—J. Berchem." Dr. Trigg's mask bears a different inscription: "A. LINCOLN. 1860 L. W. VOLK • Fecit." A further complication is the mask in the Smithsonian, which is claimed to be the "original" cast because the original molds were destroyed in Volk's studio in the Chicago Fire of 1871.

Dr. Trigg is cautious in his claims for his mask, but he is certain that it is at least one of the earliest casts. Since it has an "M" stamped inside it, it is probably a "Master," an important casting. It is possible, since Trigg's mask incorporates all the distinctive marks of the Smithsonian mask, that Volk made new molds after the fire from the bronze Berchem master. And these molds are the ones that provided the Smithsonian casting. Such an argument, of course, hinges critically on the truth of the statement in the Chicago Historical Society letter.

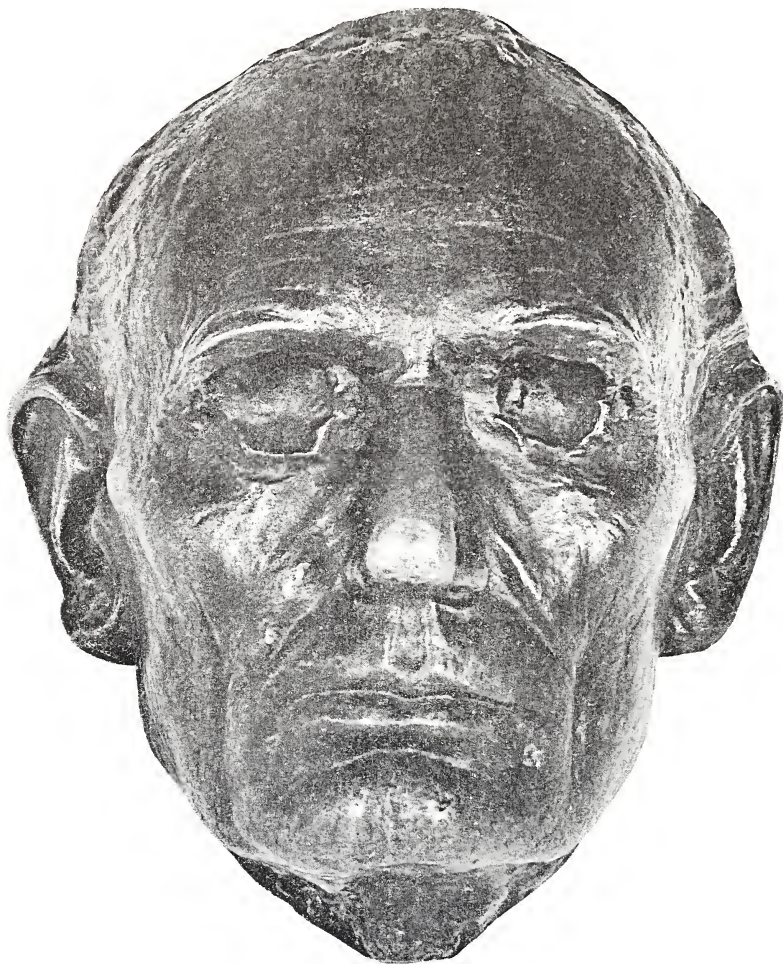
To see the mask is to be willing to grant that Dr. Trigg has a plausible case. Dr. R. Gerald McMurtry, former editor of *Lincoln Lore*, stated upon examining it that it was the best he had ever seen. Likewise, Harold Holzer, New York City's authority on Lincoln iconography, examined photographs of the mask and also called it the best he had seen.

Among private collectors, there are two breeds: "private" private collectors and "public" private collectors. The former, usually from fear of thieves, hoard their valuables and shun publicity. The latter, from both pride and public spirit, are willing to share their good fortune with others. Happily, Dr. Trigg is among the latter sort, and he plans to lend his fine mask for display at the DePauw University Archives and the Indiana State Museum in the future.



FIGURE 4. The inscription under the chin of the Trigg mask.

From the Louis A. Warren
Lincoln Library and Museum



*From the Louis A. Warren
Lincoln Library and Museum*

FIGURE 5. Note the fine detail in the Trigg bronze mask. Volk used the original mask as the basis for numerous Lincoln busts, none of which equal the mask in dramatic quality. Volk could not resist somewhat idealizing the busts he produced. Despite the eerie quality of the mask (which necessarily lacks eyes and hair), it is a wonderful piece of work. Although numerous inferior plaster copies exist, it is hard to find a good bronze or plaster copy even in museums with substantial Lincoln collections.

Fine Printed and Manuscript Americana

Property of Roger W. Barrett of Chicago
Property of the late Charles J. Rosenbloom of Pittsburgh
Property of Mrs. Philip D. Sang of Chicago
Property of Various Owners

Auction

Friday, October 23, 1987 at 2 pm,
immediately following the sale of Four Caxtons
(Sale 5660)

Exhibition

Saturday, October 17 10 am to 5 pm
Sunday, October 18 1 pm to 5 pm
Monday, October 19 10 am to 5 pm
Tuesday, October 20 10 am to 5 pm
Wednesday, October 21 10 am to 5 pm
Thursday, October 22 10 am to 3 pm

In sending absentee bids this catalogue
may be referred to as 5621 "REPUBLIC"

Cover Illustration: Lot 23A

SOTHEBY'S

FOUNDED 1744

1334 York Avenue (at 72nd Street)
New York, NY 10021
Cable: Parkgal, New York
Telex: New York 232643 (SPB UR)
Telephone: (212) 606-7000

John L. Marion, Principal Auctioneer
License number 524728

Catalogues \$15 at the gallery,
\$20 by mail, \$23 overseas

List of post-sale price results
will be sent to all catalogue purchasers
4 to 6 weeks after sale

Sec. of War please
 send giving this man
 the proper directions
 to apply for leave to
 go home to wife.
 Oct. 22, 1864 Lincoln

24

By 1861, there was no point in attempting to persuade a defender of slavery that the institution was not only indefensible on logical grounds but also an implied threat to the liberties of every man and woman within society. War replaced debate.

And, as that Civil War drew on, Lincoln reexamined the role of men like himself who had tried to preserve the Union even while recognizing the evil irrationality of slavery. By acceding to Southern interests rather than risking a rupture of the Union, he came to believe that they had sinned, and the war that followed was the punishment they had earned: "If God now wills the removal of a great wrong, and wills also that we of the North as well as you of the South, shall pay fairly for our complicity in that wrong, impartial history will find therein new cause to attest and revere the justice and goodness of God" (4 April 1864, Basler, 7:282).

The statement offered here is a poignant record of the more hopeful days of Lincoln's life and of the nation's history, when men might reasonably believe that logical eloquence could prevent bloodshed. And the statement is a matchless example of Lincoln at his best as an author; as Jacques Barzun remarked, "Lincoln acquired his power by exacting obedience from words" (*Lincoln the Literary Genius*, 1960, p. 36). But, within a decade of drafting this statement, Lincoln was forced to concede that "exacting obedience from words" was not enough. Whether through divine judgment or mortal folly, the American republic could survive only through the brutal, irrational process of war. And this logic was as remorseless as that which Lincoln had used to show that "A." could claim the right to enslave "B." only at the peril of his own freedom.

Basler, *Lincoln*, 2:222-223

\$75,000-125,000

Property of Various Owners

□ 24

LINCOLN, ABRAHAM, as President. Autograph Note signed ("A. Lincoln") 5 lines on a small card, [Washington], 22 October 1864, to Secretary of War Edwin Stanton; slightly browned, one tiny stain, mounting remnants on verso

A SOLDIER'S VOTE. Abraham Lincoln faced a bitter fight for reelection in the fall of 1864. Democrats had nominated Gen. George McClellan in August, and McClellan hoped to capitalize upon war-weariness in the North. On the other side, Radical Republicans, impatient with the President's Reconstruction policies, came close to calling their own convention to choose a candidate to replace Lincoln, nominee of the party's June convention. Not all states allowed absentee voting by their soldiers in the field, and in September Lincoln had done what he could to see that Indians in Sherman's command were sent home to vote for Republican candidates in state elections (Basler, *Lincoln*, 8:11).

Union victories in Georgia in September persuaded Radical Republicans to back Lincoln, but his reelection was still in question. While Lincoln dared not risk the publicity of a general order encouraging furloughs for men who needed to be present at their home polling in places to cast their votes, he could take action in individual cases. This unpublished note is one of the rare specimens of such intervention: "Sec. of War please ["send" crossed out] give this man the proper direction to apply for leave to go home to vote." (For another example of such a request, see Basler, *Supplement*, p. 165.)

\$3,500-4,500

□ 25

[LINCOLN, ABRAHAM]. VOLK, LEONARD (1828-1895) and SAINT-GAUDENS, AUGUSTUS (1848-1907). Bronze copy cast by Saint-Gaudens in 1886 from the original plaster mask of Lincoln's face made by Volk in Chicago, April 1860; dark brown patina; the base of the bronze copy of the life mask bearing this inscription: "THIS CAST WAS MADE FOR ALLEN THORNDYKRIC [sic] A SUBSCRIBER TO THE FUND FOR THE PURCHASE AND PRESENTATION TO THE UNITED STATES GOVERNMENT OF THE ORIGINAL MASK MADE IN CHICAGO APRIL 1860 BY LEONARD W. VOLK FROM THE LIVING FACE OF ABRAHAM LINCOLN. THIS CAST WAS TAKEN FROM THE FIRST REPLICA IN NEW YORK CITY FEBRUARY 1886"

VOLK'S LINCOLN. Sculptor Leonard Wells Volk learned his craft in New York and settled in Illinois after marrying a cousin of Stephen A. Douglas, who gave Volk the funds that allowed him to study in Rome in the mid-1850s. On his return, Volk set up a studio in Chicago, where he first met Lincoln in 1858 during Lincoln's historic debates with Douglas. At that time, Lincoln promised to sit one day for Volk, but it was almost two years more before they met again. In April 1860, Volk noticed a newspaper article announcing Lincoln's arrival in town to argue a case. Volk went to the courthouse and reminded Lincoln of his old promise. Lincoln readily agreed to begin sitting, and paid a visit to Volk's studio each morning for

continued

Abe's rival joins him at museum

By WILLIAM CARLTON
 Of The News-Sentinel

The "Little Giant" — Stephen Douglas — stood all of 5 feet 4 when he held those great debates with Abraham Lincoln in 1858. They were competing to be U.S. senator from Illinois, and visually, it must have been a very uneven contest: Lincoln was 6 feet 4 — without his famous stove-pipe hat.

Lincoln may have won the debates, but he definitely came up short in the election. However, he tasted sweet revenge two years later, defeating Douglas in the presidential election.

A three-foot-high statue of the eloquent feisty Douglas is one of the recent acquisitions by Lincoln National Corp.'s Louis A. Warren Lincoln Library and Museum, 1300 S. Clinton St.

"The statue is rare because only winners survive in political wars," said Mark E. Neely Jr., a Lincoln scholar, author and director of the museum for the past 13 years.

"We've been looking for a Douglas statue for a long time. This one came from a dealer. It is cast in plaster and has a bronze color. The sculptor was Leonard Volk, an artist from Illinois. He also made statues of Lincoln, and we have one in the museum next to the statue of Lincoln."

The full-length statue of the "Little Giant" stands on the main floor of the museum near a poster for a huge Douglas rally in Fort Wayne. The poster trumpets the rally as, "The Greatest Political Demonstration of the Age at Fort Wayne Ia. Oct. 2, 1860. Turnout everybody, irrespective to party, and have a good time generally. The people of Fort Wayne are making extensive arrangements for torch-light processions, illuminations, transparencies and fireworks."

Douglas addressed the throngs from Rockhill House, a large hostelry on Broadway where St. Joseph's Hospital now stands. A parade in his honor marched down Main Street.

Michael Hawfield, executive director of the Allan County/Fort Wayne Historical Society, said it attracted as many as 50,000.

GREATEST

POLITICAL DEMONSTRATION

OF THE AGE

FT. WAYNE, IA.

ON THURSDAY OCT. 2nd 1860.

S. A. DOUGLAS,

& HERSCHEL V. JOHNSON.

VS.

TURN OUT EVERY-BODY

LITTLE GIANT.

Douglas poster: Sign of the times.



Above: Statue of Stephen Douglas now at the Lincoln Museum. The Bowser portrait of Lincoln (right) also is on display there.

people and may have been the biggest political rally in the history of the city.

Another new and hard-to-find bit of memorabilia in the museum is a campaign banner from the 1860 presidential election emblazoned with the names of Lincoln and his running mate, Hannibal Hamlin.

"Campaign banners are rare because they were made from paper and they are too big to save," explained Neely. "This one was covered with ugly shellac before it was cleaned up." It hangs on the wall above the staircase leading down to the exhibition room.

A fine oil painting of Lincoln by David Bowser, a black artist, was withdrawn from public view for a year in order to be cleaned, Neely said. It is back on display on the main floor.

Neely has written three books on Lincoln. The most recent, "The Insanity File: The Case of Mary Todd Lincoln," was published in 1984. Neely co-wrote the book with R. Gerald McMurtry, a former director of the library. In it, they argued that Lincoln's wife was not railroaded into an insane asylum because her son, Robert, wanted to collect her \$75,000 fortune. The authors contend she actually suffered from a mental illness that became so severe by 1873 that she spent four months in an insane asylum.

Neely's next book will be called "Lin-

coin and the Constitution: The Fate of Civil Liberties in Time of Total War." He described it as a study of how Lincoln played fast and loose with the Constitution, censored the press and allowed arbitrary arrests of citizens. It will be published next year, during the bicentennial celebration of the Constitution.

Downstairs in the museum, visitors can browse through dozens of handsomely mounted exhibits documenting Lincoln's life. They spotlight these areas:

✓ Lincoln's beginnings in Hardin (now Laue) County, Kentucky, where he was born dirt-poor in a log cabin on Feb. 12, 1809.

✓ The family's move in 1816 to Perry County in southern Indiana, where Lincoln spent the next 14 years. Lincoln wrote two poems about Indiana — the mauling "My Childhood Home I See Again," which is about watching a friend go stark raving mad, and a more cheerful piece of doggerel, "The Bear Hunt."

Yet he called Indiana "as unpoetical as any spot on earth . . . a wild region with many bears and other wild animals . . . there was nothing to excite ambition for education."

✓ Lincoln on his own, moving to New Salem, Ill., near Springfield, in 1831. He earned the nickname "Honest Abe" there when a grocery store he and a partner operated went bankrupt. The partner died and Abe faithfully paid off all the store debts.

✓ Lincoln's duty as an assessor

Hawk War of 1832.

✓ Abe's career as a self-taught country lawyer traveling a circuit on horseback.

✓ His career as a member of the Illinois state legislature. "The 1858 Lincoln/Douglas debates over slavery."

✓ His election to the White House in 1860 on a platform in which he pledged not to abolish slavery, but to preserve the Union and stop the spread of slavery.

✓ Lincoln's time of trials during the Civil War and the Emancipation Proclamation of Sept. 22, 1862.

✓ His assassination on April 14, 1865, at Ford's Theatre in Washington, D.C., by John Wilkes Booth, an actor and Southern sympathizer. Booth was part of a conspiracy whose original purpose was to kidnap Lincoln and barter him for Confederate prisoners.

The museum also shows the personal side of Lincoln. For instance, one exhibit is devoted to Grace Bedell, an 11-year-old girl from Westfield, Conn., who wrote him some words of advice after seeing his clean-shaven face on a Republican chart in 1860.

She suggested to Lincoln that he grow a beard because, "You would look a great deal better for your face is so thin. All the ladies like whiskers and they would tease their husbands to vote for you and then you would be president."

According to other sources cited in the exhibit, Lincoln wrote her that a beard might be a silly affectation in such grave times, but advisers may have told him a beard would make him a fatherly figure to whom the nation would turn in crisis.

For whatever reason, he decided to grow a bushy beard. And that's the image of Lincoln the public has grown to know best.



Neely: three books

THE LITTLE GIANT



A NEWSLETTER of the STEPHEN A. DOUGLAS ASSOCIATION

Volume III, Number 1, May 1991

Saturday, June 1, 1991

Commemoration of the
130th Anniversary
of the death of
Senator Stephen A. Douglas

11:00 a.m.

Ceremonies at the Douglas Tomb
636 East 35th Street

12:30 p.m.

Annual Luncheon of the
Stephen A. Douglas Association
Prairie Restaurant
of the Morton Hotel
Burnham Room
500 South Dearborn Street

Address by
James R. Thompson, on
"Stephen A. Douglas: Advocate
of America First"

\$25.00 per person

Public parking across the street from
the restaurant.
Valet parking is also available.

Please return enclosed
reservation form, with remittance,
by May 17.



Former Illinois Governor James R. Thompson to Address Annual Luncheon

by Barbara Hughett

Stephen A. Douglas wrote a letter to Virgil Hickox, state chairman of the Democratic party, less than a month before his death. In this letter, he said: "I know of no mode by which a loyal citizen may so well demonstrate his devotion to his country as by sustaining the Flag, The Constitution, and the Union, under all circumstances and under every administration regardless of party politics against all assailants at home and abroad."

After losing the 1860 presidential election to Abraham Lincoln, Douglas—in failing health—toured the country in an effort to quell fears in the South and to preserve the Union. Loyalty to the Union in the southern part of Illinois was probably largely due to his efforts.

In a speech before a joint session of the Illinois Legislature on April 25, 1861, Douglas reminded his listeners of a higher duty they owed, not only to

themselves but to generations to come and to their country and the cause of self-government. He spoke for two hours. At the close of his speech, the heavily-Republican legislature gave him a standing ovation. Reporting on the speech, the *Illinois State Journal* said: "By his noble support of his

country, Mr. Douglas has endeared himself to every loyal citizen in our broad land."

Former Illinois Governor James R. Thompson will address the annual luncheon of the Stephen A. Douglas Association on Saturday, June 1. The topic of his address will be "Stephen A. Douglas: Advocate of America First."

Governor of Illinois from 1977 until 1991, Thompson is currently a partner in the Chicago

law firm, Winston & Strawn, and serves as chairman of the firm's executive committee. He was first elected governor in 1976 by a record 1.39 million votes, with 65 percent of the vote. He was re-elected in 1978 by 596,550 votes—a record for an incumbent

(continued on page 2)



James R. Thompson



THE STEPHEN A. DOUGLAS ASSOCIATION

175 East Delaware Place
Suite 5112
Chicago, Illinois 60611
312 / 787-1860

Officers and Directors

Ralph C. Newman
Chairman of the Board
Brooks Davis
President
C. Robert Douglas
Secretary
Margaret April
Treasurer
Ernest A. Griffin
Director
Faye Schwimmer
Director
Corneal Davis
Honorary Director
...
Barbara Hughett
Newsletter Editor
Muriel Underwood
Designer/ Typographer



UPCOMING EVENTS

Saturday, June 1, 1991

11:00 a.m.: Ceremonies at the Douglas Tomb, 636 East 35th Street. The honoree will be former Illinois Governor James R. Thompson.

12:30 p.m.: Annual Luncheon, Prairie Restaurant.



Summer Ceremonies at the Douglas Tomb: the first Sunday of each month at 5:00 p.m.

July 7: Honoree to be announced.

August 4: The honoree will be Father George Clements, pastor of Holy Angels Church and prominent civic and community leader.

September 1: Honoree to be announced.



Thompson Address

(continued from page 1)

bent, and he won unprecedented consecutive third and fourth terms to office in 1982 and 1986.

A native Chicagoan, Thompson did his undergraduate studies at the University of Illinois and Washington University. He then entered Northwestern University Law School, where he was awarded his law degree in 1959. From 1959 to 1964, he served as a prosecutor in the Cook County State's Attorney's Office. In 1964, he joined the faculty of Northwestern University Law School as an Associate Professor.

Thompson was chief of the Department of Law Enforcement and Public Protection of the Illinois Attorney General's Office from 1969 to 1970. From 1970 to 1971, he served as First Assistant U.S. Attorney. He was appointed U.S. Attorney for the Northern District in November of 1971, and served in that position until June of 1975.

The former governor has been the recipient of numerous honorary degrees and many national and local civic awards. He was chairman of the Midwestern Governors' Conference in 1981 and chairman of the Republican Governors' Association in 1982.

Governor Thompson is a member of the Working Group on International Economic changes: Perestroika and East-West Security, Institute for East-West Security Studies. In 1990, he was appointed chairman of the President's Intelligence Oversight Board.

In addition to serving on the board of directors of FMC Corporation, Governor Thompson has recently accepted invitations to join the boards of Chicago United (and Executive Committee); the Chicago Historical Society; the Shedd Aquarium; and the Museum of Contemporary Art of Chicago. He also serves as chairman of the Illinois Academy of Fine Arts, and as president of the Illinois Math and Science Foundation. Throughout the years, he has maintained an active interest in the study of American history.

Ceremonies at Douglas Tomb to be held on June 1

The program at the Douglas Tomb on Saturday, June 1, will feature the participation of Company K, Reactivated 58th New York Infantry, with Captain Kenneth Pecanowski commanding. The reenactment group will appear in period costume and will fire three volleys from Civil War muskets.

C. Robert Douglas, secretary of the Stephen A. Douglas Association, will offer a few brief remarks about Senator Douglas and the history of the tomb. The honoree on this occasion will be James R. Thompson, governor of Illinois for four consecutive terms and the speaker at the annual luncheon which will follow the program at the Douglas Tomb. The ceremonies, commemorating the 130th anniversary of the death of Stephen A. Douglas, will begin at 11:00 a.m.



Ernest A. Griffin Honored

Ernest A. Griffin, member of the board of directors of the Stephen A. Douglas Association, was honored by Camp 1507 of the Sons of Confederate Veterans in a ceremony at the Confederate Mound in Oak Woods Cemetery on April 27. Griffin was presented with a Certificate of Appreciation in recognition of his efforts to honor the Confederate soldiers who died at Camp Douglas.

In 1990, Griffin constructed the Heritage Memorial Wall on the grounds of his funeral home on Martin Luther King Drive, to honor both Union and Confederate soldiers. The funeral home is located on a portion of the land that was once the site of Camp Douglas, a United States Army recruiting camp during the Civil War and a prison for captured Confederate soldiers. It was at this site that Griffin's grandfather, Charles H. Griffin, enlisted in the Union Army on January 5, 1864. Private Griffin served in Company B, 29th Infantry Regiment of the United States Colored Troops.

by Jerry Warshaw

Stephen A. Douglas was five feet, five inches tall; the height of his statue, sculpted by Leonard Wells Volk and placed above Douglas' tomb, is nine feet, nine inches. It stands atop a Romanesque pillar, one hundred feet above land that was once part of Douglas' beloved estate, Oakenwald. This is the image we get of "The Little Giant" when we visit the Douglas Tomb State Historic Site on the south side of Chicago.

How to immortalize Stephen A. Douglas—one of the nation's most influential men and one of the finest legislators in Illinois history—was the task facing Leonard Wells Volk, sculptor and civic leader, in 1866 when he was commissioned by the Douglas Monument Association to build this memorial. A gifted sculptor and a friend of the Senator, Volk was singularly qualified for the job entrusted to him.

A cousin by marriage to Douglas, the sculptor was beholden to him for his support and encouragement at the beginning of his career. Born on No-

Leonard Wells Volk: A Biographical Sketch



vember 7, 1828 in Wells, New York, Leonard Volk was one of a family of thirteen children. The son of a master stone-cutter, he started out as an apprentice stone-cutter in his father's marble factory.

Volk's talent and ambition soon led him to seek work elsewhere. While working as a journeyman stone-cutter in Bethany, New York, he met Clarissa Barlow, daughter of a prominent local physician. Seven years later she became his wife.

When the Barlow family moved to St. Louis in 1848, Volk followed—encouraged by a job offer from a St. Louis firm at the princely salary of \$50.00 per month. Spurred on by his love of Miss Barlow and his desire to become something more than a "skillful carver," he plunged into vigorous activity.

In 1849, he began a strenuous year of self-study in drawing and modeling. Volk's ambition by this time was "to enjoy the success and reputation of a sculptor in the fullest and broadest sense of that word."

With an artist's sense of the romantic, he chose as one of his first projects a bust of Dr. J.K. Barlow, the father of his fiancée, "in the fond hope that Miss Barlow might see it and admire it." It must have worked; on April 22, 1852, he and Clarissa were wed.

Developing a reputation for conscientious study and good artistic taste, he began to produce a number of impressive works, such as a copy of Joel T. Hart's famous bust of Henry Clay in marble—the first of its kind west of the Mississippi. However, he was not satisfied with the progress of his career and returned for awhile to his old trade of stone-cutting, hoping to lay aside money with the intention of going to Italy to study the Old Masters and "seek inspiration from them."

He and Clarissa settled in Galena, Illinois, where a daughter was born and where he began his lifelong friendship with Stephen A. Douglas. Believing in the young sculptor's talent, Douglas became a devoted mentor to Volk. He was generous in using his personal influence to obtain commissions for Volk.

In 1855, Douglas made him an "offer he couldn't refuse"—the financial means to fulfill his dream of going to Italy to study. Before departing, he set up residence in Chicago. Leaving his wife and child in the care of his brother in Pittsfield, Massachusetts for the duration of his stay abroad, the twenty-seven-year-old Volk sailed to the "Eternal City" where, for eighteen months he studied his art and enjoyed the stimulating cultural atmosphere in the company of a number of young American sculptors, including John Rogers. These young talents would be major influences on modern American sculpture for the rest of the century and beyond.

The many Romanesque columns on American monuments attest to the influence of the "Roman students." The Douglas tomb is a prime example of this style.

While in Rome, Volk was informed of the death of his daughter. In 1857, he returned to Chicago with \$5.00 in

(continued on page 4)



Sculptor Leonard Volk posed for this photograph while working on his famed bust of Lincoln. A bust of Douglas is behind him. (Photo courtesy of Lloyd Ostendorf)

Leonard Wells Volk

(continued from page 3)

his pockets. With generous assistance from Douglas, he soon established himself as a major sculptor. He did a bust and life-size statue of Douglas and, in 1860, produced a statuette of the Senator for his upcoming run for the presidency. In 1859, he organized the first fine arts exhibition in the American Northwest.

Holding the Republican presidential candidate to a previous promise, Volk persuaded Abraham Lincoln to sit for him in his studio in Chicago. From this sitting came the famous casts of Lincoln's face and hands, which would be models for countless paintings, sculptures, and monuments all over the world. Lincoln's comment on Volk's bust of him was, "There's the animal himself."

After Fort Sumter was fired upon, Volk enlisted in a local Chicago regiment, but his company was never called to action and was soon disbanded. He then continued his successful career.

After the war, Volk became secre-

tary of the Douglas Monument Association. Despite many setbacks, including fund-raising problems and the loss of the original design in the Chicago fire, the monument was finally completed on May 5, 1881.

Volk became a "mover and shaker" in the cultural life of Chicago. He founded the Chicago Academy of Design and became its first president. The Academy would later become the Art Institute of Chicago.

He enjoyed a very productive career, designing monuments for military memorials, parks, and cemeteries. He designed his own marble-front art building on Washington Street, between Wells and Franklin Streets, in downtown Chicago.

Leonard Volk died on August 19, 1895 at his summer home in Oseola, Wisconsin, only months after the death of his beloved Clarissa. He is buried in Rosehill Cemetery on the north side of Chicago. He sculpted his own monument, which shows him resting a moment while walking in the countryside—one of his favorite pastimes.

Herman Williams (1913-1990)

Herman Williams, caretaker for the Stephen A. Douglas Tomb State Historic Site, died in Los Angeles, California on December 23, 1990. Mr. Williams was appointed to his position by former Illinois Governor William G. Stratton, a charter member of the Stephen A. Douglas Association. For over thirty-seven years Mr. Williams cared for the two-and-one-half acre property surrounding the monument to Senator Douglas.

Mr. Williams and his wife raised a family of seven children in the small bungalow on the property. Throughout the years, he paid meticulous attention to the grooming of the lawns and the care of the many plants and flowers in the beautiful little park. He has been credited with "breathing new life into the all-but-forgotten land." On several occasions, Herman Williams was the subject of a feature newspaper article.

Brooks Davis, president of the Stephen A. Douglas Association, said: "All of us always looked forward to the spring flowers that Herman planted each year. Betsey and I especially looked forward to the blooming of the violets (the state flower of Illinois) that we had given Herman several years ago. He was very particular about what was planted and how it was planted."

"A favorite photo in my collection," Davis recalled, "is one of Herman Williams berating Paul Angle, then director of the Chicago Historical Society, and me because we had not done more to publicize the existence of the tomb. Herman Williams was the greatest booster for the Douglas Tomb State Historic Site." He will be sorely missed by all who visit the Douglas Tomb.

Herman Williams' work is being carried on by his son Patrick. Patrick Williams, in his work at the site, is continuing the tradition of excellence begun by his father.

OUR MOTTO: "ONWARD AND UPWARD."



OUR EMBLEMS: The American Eagle and The Stars and Stripes.

"We will join ourself to no Party
That will not follow the Flag and keep step
To the Music of the Union."

This illustration appeared, after the election of Abraham Lincoln, in the November 17, 1860 Campaign Plain Dealer, a newspaper issued during the 1860 campaign to further the candidacy of Stephen A. Douglas for the presidency of the United States.

10/93

19



Auctioneer Douglas Bilodeau with the "Lincoln from Life" bust by L.W. Volk. The rare piece sold to a European dealer for \$4,400.

Lincoln Bust Attracts Attention at Douglas Auctioneers

SOUTH DEERFIELD, MASS. — A 32 inch plaster bust of Abraham Lincoln, entitled "Lincoln from Life," by L.W. Volk attracted considerable interest at Douglas Auctioneers' August 27 sale. The work of Volk had been featured in an article in *The Magazine Antiques* in the February 1987 issue which included numerous busts of Lincoln, including a similar casting.

Auctioneer Douglas Bilodeau reported numerous phone calls from around the country in response to the Volk bust, but after an active bout of bidding the piece sold to a European client for \$4,400.

A nice cherry Connecticut Valley chest-on-chest with original brasses and fan carved upper drawer was among the furniture offered. The chest, which had a local history of descending in the Parsons family of Northampton, Mass., was bid to \$9,350. The Charlie McCarthy desk, a Chippendale slant front with stepped interior, had been so nick-named by a local who shared his name with a dummy. The desk was the subject of serious bidding, despite the humorous provenance, and it sold at \$5,100.

A nice quilt depicting the flags of the world was among McCarthy" desk brought



624. Washington Commemorative Hatchet (ca 1829); 12 1/8-inch (30.7x12.0cm) cast copper uniface. Outline head of Washington left in oval pieced panel on blade; inscription (same as above) Washington inaugurated April 30, 1789. Unsigned. Two broad integral loops for hanging. EF-AU \$125.00-150.00
625. Same. Washington Commemorative Hatchet (ca 1829); cast brass uniface. EF-AU \$125.00-150.00
626. Same. Washington Commemorative Hatchet (ca 1829); cast aluminum uniface. EF \$100.00-125.00
627. Same. Washington G.A.R. Commemorative Hatchet, 1909; 13 3/16-inch (33.6x12.8cm) cast iron. Outline head of Washington in blade & same inscription as on earlier issues, with white metal name plate attach to blade: GAR Chicago 1909. Rev inscription: Pat applied for; J.H. Webb. One of 2 loops broken. VF-EF \$150.00-175.00
628. Group of 12 Miniature Washington Hatchets (ca 1829); 1 3/8 to 2 7/8-inch (26-74mm) brass, bronze, lead. Dozen small hatchets, some dated, all but 3 with pins; some colored; plus one I cannot tell a lie pin. VF-EF ... \$60.00-80.00



ABRAHAM LINCOLN

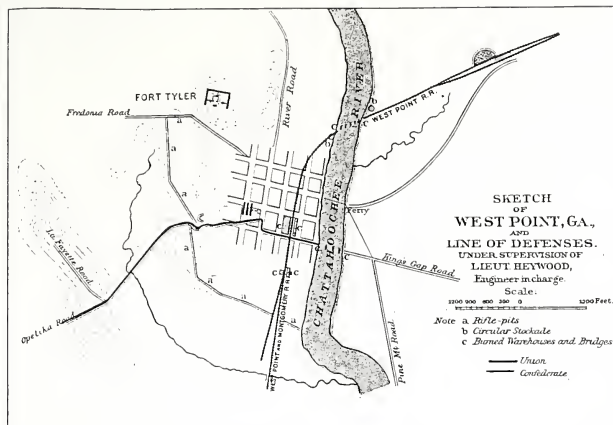
629. Lincoln Head Statue Replica (1865); 10 1/8-inch (25.8cm) plaster. By Leonard W. Volk, sc. Modelled from life, beardless head. Cast by Alva Museum Reproductions. Black color. On 2 3/4 inch base. EF \$40.00-50.00
630. (King 735) Lincoln Hall Fund Medal, 1892; 2-inch (51.4mm) aluminum. By George H. Lovett, engr. Obv bearded Lincoln bust right, Lincoln Hall above. Rev dome of proposed Lincoln Hall, similar to US Capitol, to be built at American Univ; dates incorporated & adopted; membership souvenir; Washington DC. Struck by S & S, NYC. Bright. VF-EF \$35.00-40.00



631. (King 944) Abraham Lincoln Plaque, 1890; 5 1/4-inch (13.5 x 11.4mm) cast bronze oval uniface. By Paul Winters Morris, sc. Bearded bust Lincoln facing right, anepigraphic. Rev inscription cast by Henry Bonnard Bronze Co, New York 1890. This portrait is seen on a number of Lincoln pieces (King 295, 443, 746, 748, 944, 945) by a number of bronze foundries (Bonnard, Jon Williams, Tresal Bronzing) in both plaques & silhouetted pieces, however it had never been assigned to any artist. King makes a reference to Paul W. Morris for the present piece (944) and this could well be the case. Morris was born 1865; (died 1916), he could have done the model for the 25th anniv of Lincoln's death in 1890 (as this piece is dated). Others could have used his design often in later years. For us this is the "discovery piece" Dark brown patina. EF \$100.00-125.00



632. Abraham Lincoln Plaque (ca 1909); 10 1/4-inch (26.1cm) foundry cast bronze. By M. Feinlich, sc. Bearded portrait right. Unrecorded in numismatic literature, this is one of best Lincoln portraits we have seen. Dark brown patina. AU \$250.00-300.00



Fort Tyler, an earthwork outside West Point, Georgia, was designed by Tyler and bore his name. Tyler would make his last stand there in 1865.

Tyler recovered in time for the Battle of Missionary Ridge, Tennessee, on November 23 and 24, in which he led Brigadier General William B. Bate's brigade while Bate was temporarily in command of the division. Tyler's brigade was in position on Missionary

Ridge when the Confederate line collapsed unexpectedly under a Union assault. Bate later reported that the "men of the extreme right [of the division] gave back in some confusion, and in gallantly seeking to rally them, Col. R.C. Tyler was dangerously wounded."

The wounds Bate mentioned required the amputation of Tyler's left leg. Missionary Ridge was Tyler's last battle with the Army of Tennessee, but the members of Bate's brigade did not forget Tyler's short term as brigade commander. In an extraordinary show of respect, they called themselves "Tyler's Brigade" for the rest of the war.

As early as December 26, 1862, Tyler had begun maneuvering for promotion to brigadier general, soliciting references from fellow officers. On June 18, 1863, a petition was sent to a Confederate congressman, asking him to present Tyler's name to the secretary of war. Appended to the petition was a host of glowing recommendations from various officers, up to and including division commander Cheatham and corps commander Polk. Bragg endorsed the letter too, calling Tyler "a good provost marshal," but cautiously expressing "no opinion" about Tyler's "capacity to command a brigade."

After the Battle of Missionary Ridge, Bragg, Tyler's army mentor, was replaced as commander of the Army of Tennessee and promoted to military advisor to President Davis. Bragg was then in a position to expedite the over-



© 1994 Design Toscano
All Rights Reserved

The Lincoln Life Mask, Hands, & Draped Bust

by Leonard Wells Volk

FINE REPLICAS OF THE ORIGINAL WORKS

The Life Mask. Made in April, 1860 while Lincoln was in Chicago appearing as counsel for the defense in the Sand Bar Case. 8 1/4" W x 6" D x 9" H **\$88.00** (+ 4.50 shpg.)

The Hands. Cast in Springfield on Sunday May 19, 1860, the day after Lincoln was nominated for President. The right hand shows swelling from congratulatory handshaking.

Left 5"W x 5 1/2"D x 3"H, Right 5"W x 7"D x 3"H
\$74.00 each (+ 5.50 shpg. each), (+ 7.50 shpg.) for set

Classical Lincoln Draped Bust. The last of the busts resulting from the April, 1860 sittings. 25"W x 15"D x 33"H, Plaster - **\$195.00**
Interior Resin - **\$258.00** (+ 24.00 shpg.)

All pieces available in iron, bronze green, or bronze.

Color Catalogue of replica sculpture, architectural artifacts & tapestries -FREE!

To Order Call **1-800-525-1733**, ext. C726

DESIGN TOSCANO™

17 E. Campbell St., Dept. C726, Arlington Heights, IL 60005



L.W. VOLK
STANDING LINCOLN
LINCOLN MUSEUM

PAINT
REMOVAL
TEST
12.25.94



Dear Collector:

I would like to introduce myself. I am Charles Jarrait, president of Michigan's only fully accredited rare coin company, Richard Charles Galleries.

The reason for this letter is to tell you about an incredible piece of history I recently acquired through the estate of the descendants of Gideon Welles. Mr. Welles was the Secretary of the Navy under President Abraham Lincoln.

Sculptor Leonard Wells Volk learned his craft in New York and settled in Illinois after marrying a cousin of Stephen A. Douglas, who gave Volk the funds to study in Rome in the mid-1850's. On his return, Volk set up a studio in Chicago where he first met Lincoln in 1858 during Lincoln's historic debates with Douglas. At that time, Lincoln promised to sit one day for Volk, but it would be almost two years more before they met again.

In April 1860, Volk noticed a newspaper article announcing Lincoln's arrival in town to argue a case. Volk went to the courthouse and reminded Lincoln of his old promise. Lincoln readily agreed to begin sitting, and paid a visit to Volk's studio each morning for a week. If he could take a mask of Lincoln's face, Volk explained, the number of sittings would be greatly reduced.

Lincoln agreed, and Volk described the session at which the mask was taken: **"... He sat naturally in the chair when I made the cast, and saw every move I made in a mirror opposite, as I put the plaster on without interference with his eyesight or his free breathing through the nostrils. It was about an hour before the mold was ready to be removed, and being all in one piece, with both ears perfectly taken, it clung pretty hard, as the cheek-bones were higher than the jaws at the lobe of the ears. He bent his head low and took hold of the mold and gradually worked it off without breaking or injury; it hurt a little, as a few hairs of the tender temples pulled out with the plaster and made his eyes water ..."** The sittings continued for five days after the mask was prepared, Lincoln entertaining Volk with **"some of the funniest and most laughable of stories."**

We know that Volk took several original castings of the mask, one of which was given to the Smithsonian Institute, another to Lincoln's Secretary of the Navy, Mr. Gideon Welles. While on tour in Europe Volk's studio, the mask and all other original castings were believed destroyed in the Great Chicago fire.

I have recently acquired the original plaster casting of Abraham Lincoln's face. Without damage to the original, I have had a mold produced and am preparing a limited edition bronze casting for a select few collectors. These bronze castings will be hand finished and presented on a beautiful Italian marble base.

It is my desire to donate the original casting to a major national museum after our limited edition is complete.

This is not an artist's interpretation of how Lincoln may have appeared. Each crease, every wrinkle, the haunting expression is Abraham Lincoln's alone.

**A TOTAL OF 1000 NUMBERED CASTINGS WILL BE OFFERED.
AT \$5,500. EACH**

**RC Richard Charles
Rare Coin Galleries**

Michigan's Only Fully-Accredited Coin Dealer

4000 Prudential Town Center

Southfield, Michigan 48075

(313) 356-5252

1-800-247-7658

Attention: Museum Director

Franklin National Bldg. Co.
Fort Wayne, In. 46801

4000 TOWN CENTER • SUITE 110 • SOUTHFIELD, MI 48075

RC
Richard Charles
Rare Coin Galleries



"THE MOST WONDERFUL FACE LEFT TO US ..." (so said sculptor George Grey Bernard 1863-1938)

Vol 11 - Kenneth - Misc

1944-1945

Sculpture - V

